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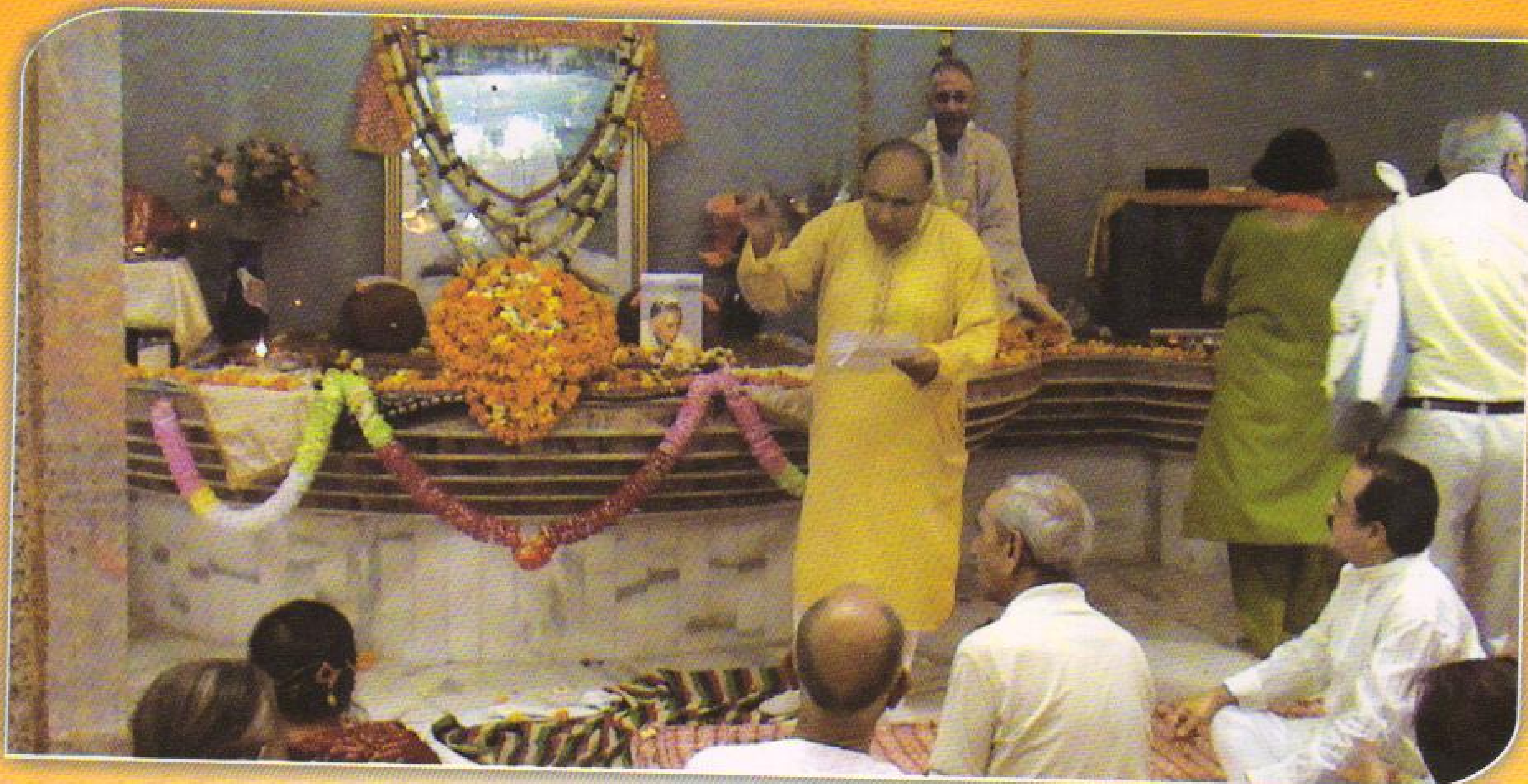
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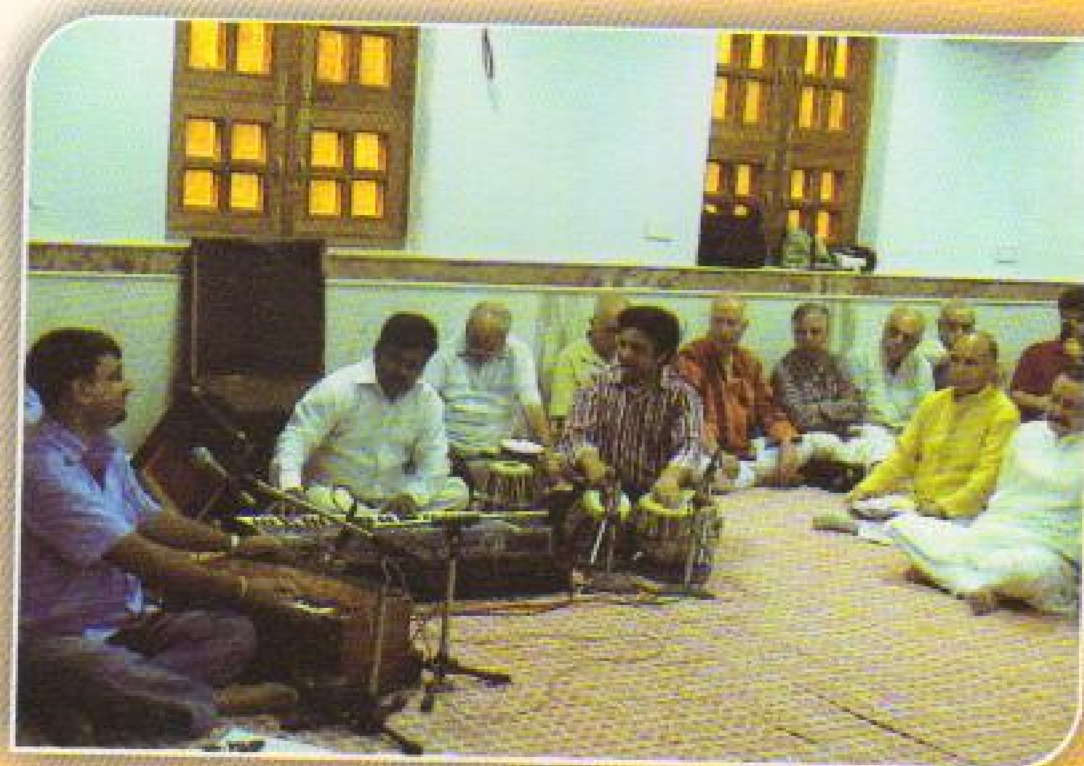
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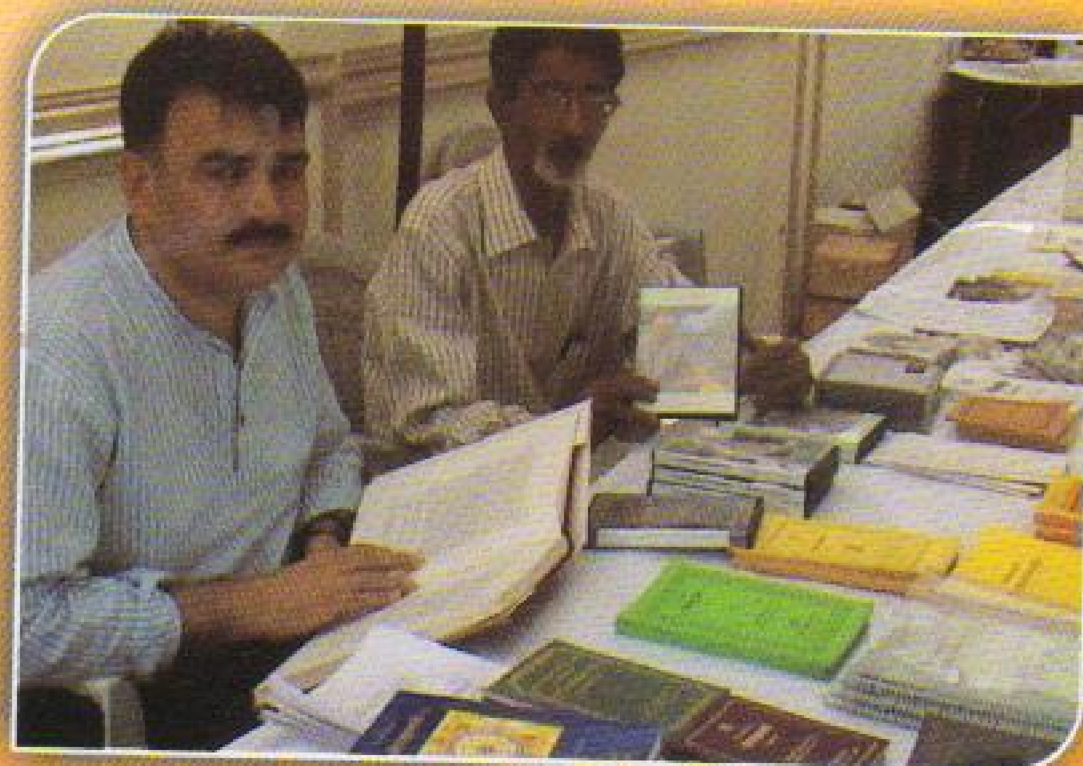
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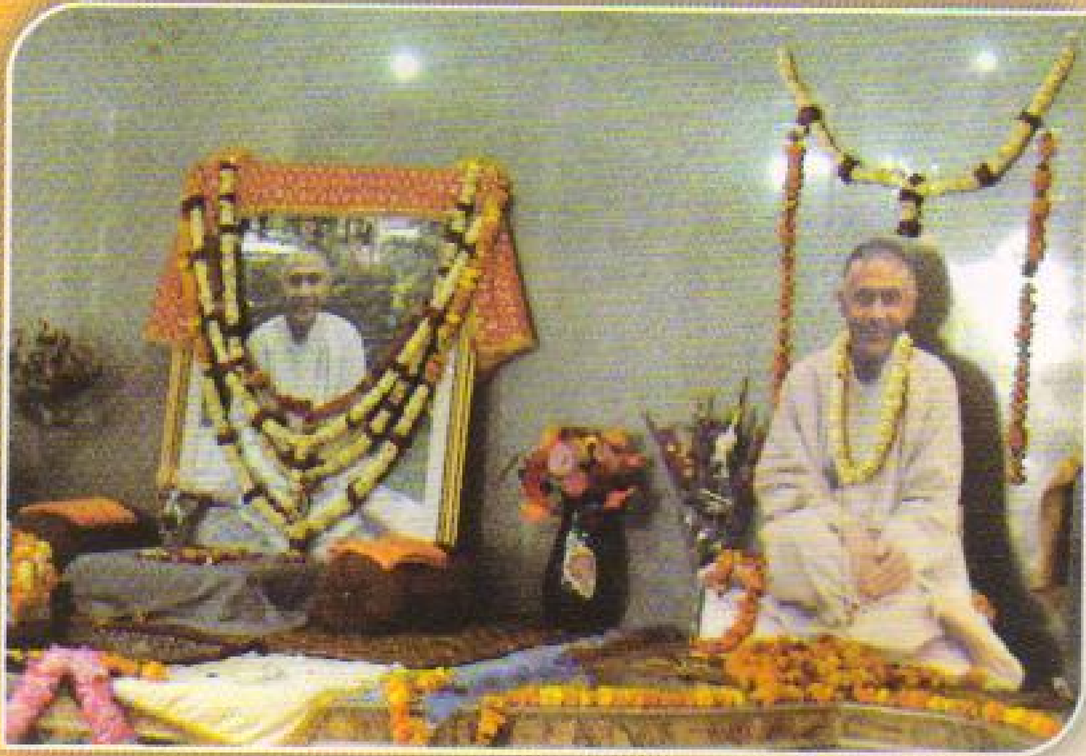




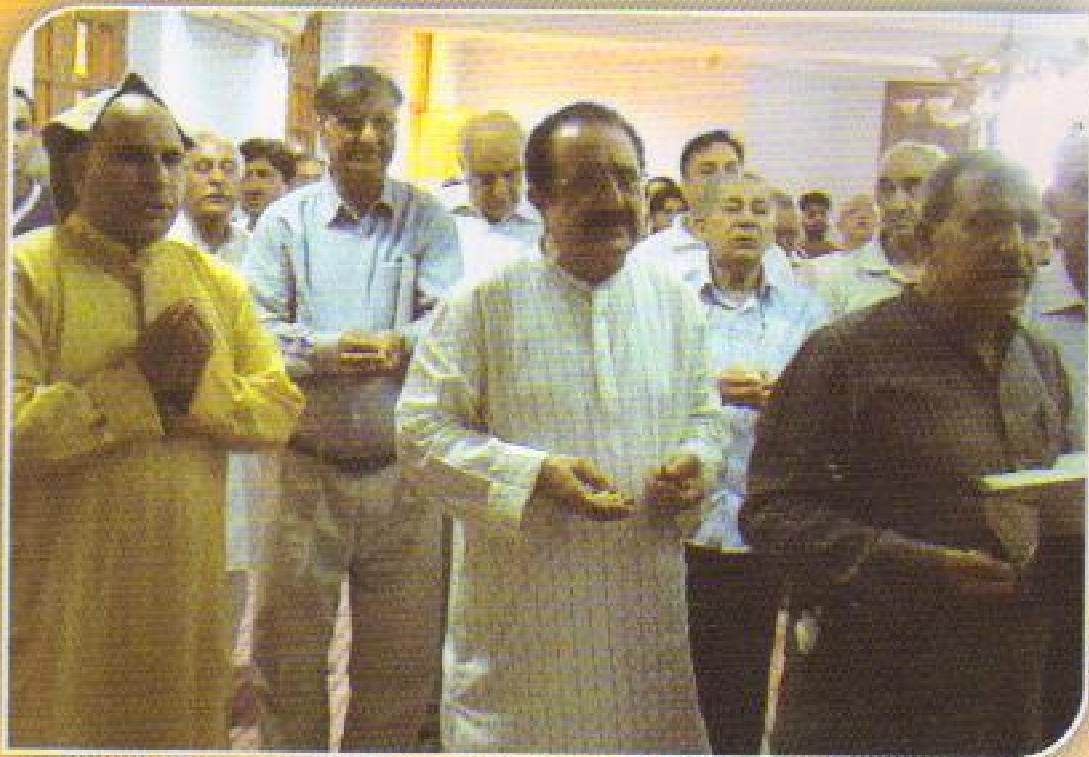


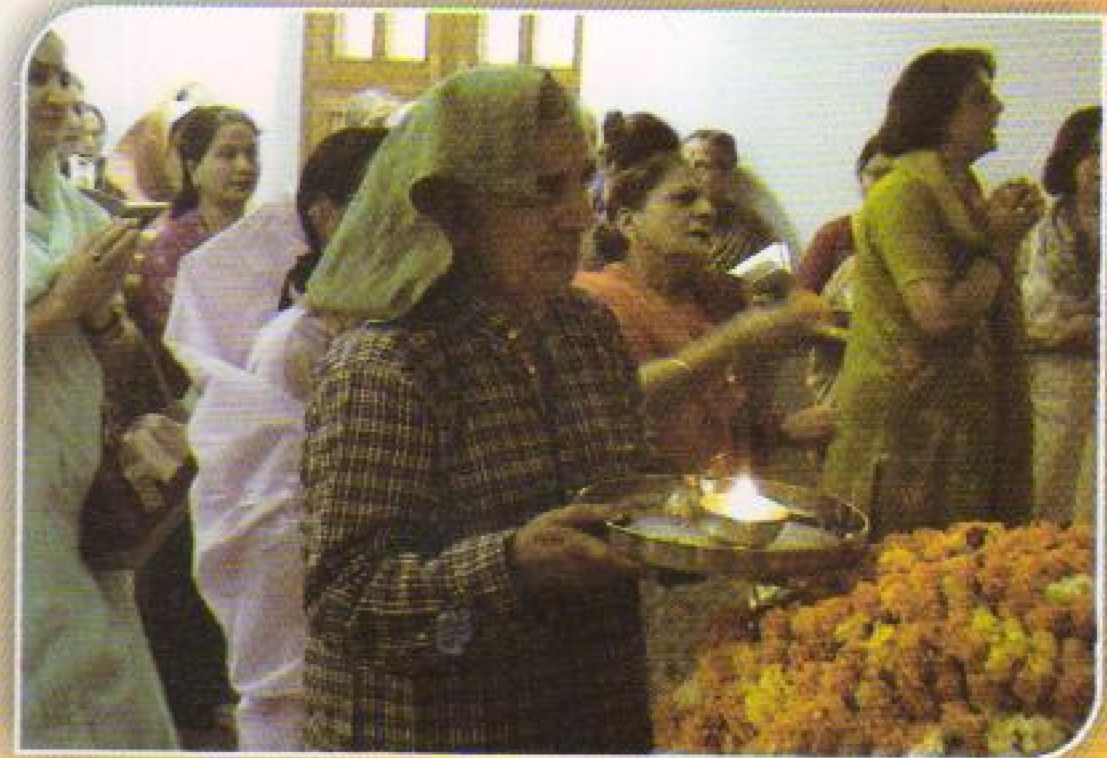


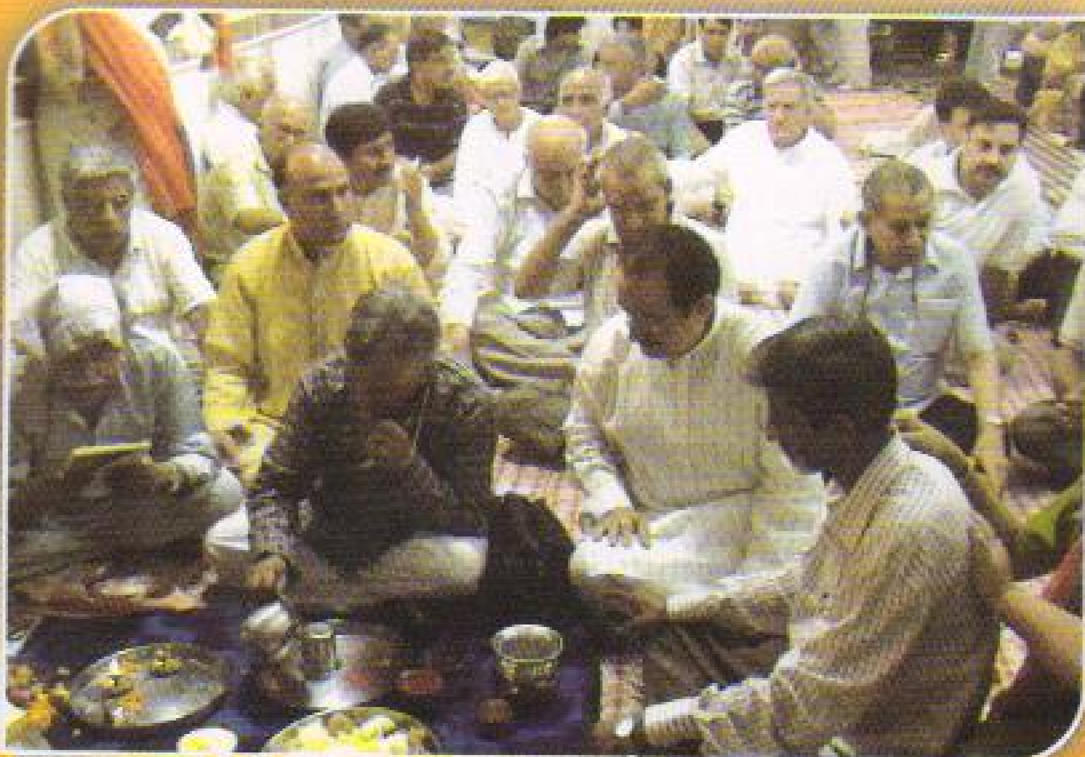
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MALINI मालिनी

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CONTENTS

The views expressed in the articles published herein do not necessarily represent the views of Malini.

From the Chief Editor

One of the most sacred and popular religious scriptures of the Hindus, the Bhagvad Gita has profoundly impacted the minds of leading thinkers across the world. Among the great number of commentaries written on it, two stand out as unique in their interpretations of its doctrine of karma and nature of reality. These are the Bhagvad Gītārthasaṁgraha by Abhinavagupta, Kashmir Shaivism's greatest exponent, and Jñāneshwarī by the great Marathi saint-poet Jñāneshwar. Abhinavagupta's commentary presents the great war between the Kauravas and Pandavas not as an external event taking place in the battlefield of Kurukshetra but as an eternal inner conflict going on the human mind. It explains the meaning of the Gita not from verse to verse but presents its essence in accordance with the monistic vision of Kashmir Shaivism with its stress on the identity of the individual soul with the Supreme Reality as the all-pervading universal consciousness. Seen as one of the important texts of Kashmiri Shaivite philosophy, Abhinava's Bhagvad Gītārthasaṁgraha so fascinated Ishwarswaroop Swami Lakshmanjoo that he chose to make his debut in philosophic exegesis by commentating on in Hindi as early as 1933 when he was barely in his twenties. And it could not be just coincidental that he delivered some of his last lectures also on it in 1990 during his visit to Nepal. The mysteries of existence as revealed to Arjuna by Lord Krishna are so amenable to Shaivite interpretation that he found it necessary to present his insights about them to his devotees shortly before he gave up his mortal coil.

The lectures, as we stated in our last issue, were video-taped by one of his closest disciples John Hughes who had accompanied Swamiji to Nepal on that occasion. Painstakingly compiling the material, he edited and published Swamiji's revelations on chapters 1 to 6 of the Bhagvad Gita in the light of Abhinava's commentary. By his courtesy we had published the profound Foreword to the work by Viresh Hughes in the last issue of Malini. As promised by us, we are now serializing these lectures chapter-wise for our readers' spiritual benefit.

From this issue of Malini, we are also delighted to reproduce in parts the Master's revelations about the secrets of the science of Kundalini that he made in his presentation at the historical conference on Tantra, Tantramahasammelana, organized by that colossus of a scholar, M.M. Gopinath Kaviraj at Sampurnanand Sanskṛit University, Varanasi. Written originally in Sanskrit under the title Kuṇḍalinīvijñānarahasyam, this paper had stunned the gathering of profound scholars who were there to present their views and taken the entire conference by storm. Though Swamiji's reflections on the Shaivāgamic texts had already established him as an extraordinary scholar and practitioner at very early age, his paper at the Mahāsammelana made the entire scholastic world sit up and recognize the profundity of his erudition in the field. It was a proclamation of his genius as a spiritual master to the entire world of Tantric scholarship. So brilliantly had Swamiji expounded on various aspects of kuṇḍalinī prāṇa kuṇḍalinī, cit kuṇḍalinī and parā kuṇḍalinī and so overwhelmed were the learned organizers by the profundity of his knowledge that they felt it necessary to confer on him an honorary doctorate.

We are enriching this issue with yet another write-up by Swamiji on the Four Schools of Thought in Kashmir Shaivism. Readers will find many of their questions on the history and development of Shaivite thought and also its fundamental concepts answered in it in a language that is extremely lucid and clear. One cannot but be amazed at the extraordinary ability of Swamiji to make abstruse metaphysical thought so easily comprehensible for the common seeker. The readers will thus experience in this issue the joy of gathering the gifts of wisdom from Shaivism's greatest sage of modern times, of having glimpses of the halo of his spiritual eminence.

The Hindi section also offers sumptuous reading for the seekers of knowledge, with Shri Yogesh Sharma exploring the linkages between Indian theories of art and aesthetic and the Pratyabhijñā philosophy and Dr. Jagir Singh delving as usual into yet another area of the immensely vast realm of Kashmir Shaiva thought.

Jai Gurudev!

मुख्य संपादक की ओर से

हिन्दुओं के अत्यंत पवित्र और लोकप्रिय धर्मग्रंथ भगवद्गीता ने विश्व भर में चिंतकों के मन–मस्तिष्क को गहराई से प्रभावित किया है, इस पवित्र ग्रंथ पर लिखी गई अनेकानेक टीकाओं में दो को अति–विशिष्ट कहा जा सकता है। ये हैं अभिनवगुप्त की 'भगवद्गीतार्थ संग्रह' और महान मराठी संत–कवि ज्ञानेश्वर की 'ज्ञानेश्वरी'। इनमें गीता में प्रतिपादित कर्म और सत्य के स्वरूप के सिद्धांत की अद्वितीय व्याख्याएं की गई हैं। अभिनवगुप्त ने अपनी टीका में कौरवों और पांडवों के बीच हुए महायुद्ध को कुरुक्षेत्र में हुई एक बाहरी घटना के स्थान पर मनुष्य के मन में निरंतर चल रहे आंतरिक द्वंद्व के रूप में वर्णित किया है। इनमें गीता के अर्थ को श्लोक प्रति श्लोक न समझाकर कश्मीर शैव दर्शन के अनुरूप व्याख्याधित किया गया है, जिसमें व्यक्ति और आत्म की विश्वव्यापी चैतन्य के साथ एकता पर बल दिया गया है।

कश्मीर शैव दर्शन के एक महत्वपूर्ण ग्रंथ के रूप में अभिनव के भगवद्गीतार्थ संग्रह पर ईश्वरस्वरूप स्वामी लक्ष्मण जू इतने मुग्ध रहे है कि उन्होंने इस पर १९३३ ई. में ही हिंदी में एक पुस्तक लिखी– जोकि उनकी पहली पुस्तक थी जब वे अभी–अभी यौवनावस्था को प्राप्त हुए थे। और यह शायद मात्र संयोग नहीं है कि अपनी पार्थिव देह को त्यागने से कुछ समय पहले उन्होंने १९९० ई. में अपनी नेपाल यात्रा के दौरान भी अपने अंतिम व्याख्यानों के लिए इसे ही चुना। भगवान कृष्ण द्वारा अर्जुन को दिए गए दिव्योपदेश को उन्होंने अपने कुछ निकटतम शिष्यों के लिए शैव दर्शन के अनुरूप व्याख्यापित किया।

जैसाकि हम 'मालिनी' के पिछले अंक में बता चुके हैं, उनके शिष्य जॉन ह्यूज ने, जोकि इस यात्र में उनके साथ थे, इन व्याख्यानों को वीडियो टेप पर अंकित किया। स्वामी जी के इन व्याख्यानों की सारी सामग्री को श्रमपूर्वक संकलित करके उन्होंने पहले अध्याय से लेकर छठे अध्याय तक संपादित और प्रकाशित किया। जॉन ह्यूज़ के प्रति आभार प्रकट करते हुए हमने पिछले अंक में इस पुस्तक के वीरेश ह्यूज़ द्वारा लिखे प्राक्कथन को छापा। अब इस अंक में हम अध्याय क्रम से प्रवचनों से पाठकों के सामने प्रस्तुत करेंगे।

हमारे लिए यह हर्ष का विषय है कि मालिनी के इसी अंक से हम स्वामी जी के उस आलेख को भी दो भागों में प्रकाशित कर रहे हैं जो 'कुंडली विज्ञान रहस्यम्' शीर्षक से स्वामी जी ने संपूर्णानंद संस्मृत विश्वविद्यालय में महामहोवाध्याय पं. गोपीनाथ कविराज द्वारा आयोजित तंत्र महासम्मेलन में प्रस्तुत किया था और इसे सुनकर भारत भर से आए तंत्र शास्त्र के विद्वान स्वामी जी की गहन विद्वता से स्तब्ध रह गए थे। स्वामी जी के शैव दर्शन संबंधी विचारों ने बहुत पहले ही एक असाधारण विद्वान और साधक के रूप में प्रतिष्ठित हो चुके थे। इस आलेख से तंत्र से संबंधित पूरे विद्वत जगत के सामने उनकी आध्यात्मिक प्रतिभा का उद्घोष हुआ। उनकी ज्ञान गरिमा से महासम्मेलन में उपस्थित प्रकांड विद्वान इतने प्रभावित हुए कि उन्होंने स्वामी जी को तत्काल डॉक्टर की मानद उपाधि से सम्मानित किया।

इस अंक की सामग्री को हम स्वामी जी का एक अन्य लेख से भी समृद्ध कर रहे है जो उन्होंने शैव दर्शन के चार संप्रदायों के बारे में लिखा था। जिज्ञासु पाठकों को इस लेख में कश्मीर शैव दर्शन के इतिहास और विकास तथा उसकी मूल अवधारणाओं के बारे में अपने प्रश्नों के उत्तर मिलेंगे। स्वामी जी ने निगूढ़ दार्शनिक विषयों को एक सामान्य जिज्ञासु के लिए सरल और स्पष्ट भाषा में समझाने की जो अद्भुत क्षमता की उससे विस्मित हुए बिना नहीं रहा जा सकता। इस प्रकार पाठक इस अंक में स्वामी जी के तीन ज्ञानोपहारों को प्राप्त करने के आनंद का अनुभव करेंगे।

पत्रिका का यह अंक हिंदी में भी पाठकों के लिए पठनीय और बहुमूल्य सामग्री लिए हुए हैं। इसमें श्री योगेश शर्मा का लेख है, जिसमें उन्होंने प्रतिभिज्ञा दर्शन और कला तथा सौंदर्यबोध के भारतीय सिद्धांतों को जोड़ने वाली कड़ियों का अन्तेषण किया है। मालिनी के सुपरिचित लेखक डॉ. जागीर सिंह इसमें यथापूर्व शैव दर्शन के अति विशाल क्षेत्र के एक और पक्ष अतिगाहन करते हुए नजर आएंगे।

जय गुरुदेव!

Bhagavad Gita

In the Light of Kashmir Shaivism

Revealed by Swami Lakshmanjoo

Introduction

Swamiji: This is the Bhagavad Gītā, which is commentated upon by Abhiunavagupta.

DVD 1(00:07)

य एष विततस्फुरद्विविधभावचक्रात्मकः
परस्परविभेदवान्विषयतामुपागच्छति ।
यदेकमयभावनावशत एत्यभेदान्वयं
स शंभुरशिवापहो जयति बोधभासां निधिः ।।1।।

ya eṣa vitatasphuradvividhabhāvacakrātmakaḥ
parasparavibhedavānviṣayatāmupāgacchati /
yadekamayabhāvanāvaśata etyabhedānvayaṁ
sa śaṁbhuraśivāpaho jayati bodhabhāsāṁ nidhiḥ
//1//

Before starting the commentary on Bhagavad Gītā he [Abhinavagupta] first pays, sings, the glory of Lord Śiva.

Sa śaṁbhur jayati, glory be to that Lord Śiva who is *bodha bhāsāṁ nidhiḥ*, who is the treasure of only knowledge, who is the treasure of knowledge. Who? Lord Śiva.

And what are the qualifications of Lord Śiva?

Ya eṣa vitata sphurad vividha bhāva cakra ātmakaṁ, that Lord Śiva who has … whose glory is spread in each and every object of this world. *Vividha bhāva cakra ātmaka,* all this objective world is his glory.

Paraspara vibhedavān viṣayatām upāgacchati, and although he is one with his own divine nature, how he experiences the varieties of his glory in duality? Because, for instance, this *chappal* (shoe, slipper), this *chappal* is his glory, sock is his glory, this rod is his glory; but actually this rod, chappal and everything, is his own nature, but how he experiences this variety also?

He experiences this variety also without his glory-although it is his glory–but he experiences it separately. "This is a chappal [shoe], this is a wire, this is a rod," – he does not ignore that also, because this also is his glory of his own nature. It is differentiatedly exposed Lord Śiva.

Undifferentiatedly exposed Lord Śiva cannot be spoken. You can't describe it, you can't explain it at that time. Because it is the explaining power, it is not explained. It cannot be the object of being explained. You cannot explain Lord Śiva. You can explain Lord Śiva when Lord Śiva has become varieties, in various forms of his own glory. Then you can experience, "this is Denise, this is Viresh, this is a rod, this is that, and this is this." And at that moment he cannot explain his nature. In which moment? When it is un-manifested.

It is not manifested. It is manifested. In one way it is manifested when it is explained; and another way, in the real way, it is not manifested, and it can't be explained. It is for him to experience. He experiences the experiencer. He does not experience the experienced. Experienced is only, it comes only, when it is in varieties, when it has gone a bit … [when] it has ascended from his real nature.

Do you understand?

Yadeka maya bhāvanā, and even then also,

at that moment also, when he is, he wants to withdraw at the same time. For instance, I experience it – differentiatedness – if he has *śaktipāta* [grace], if he puts *śaktipāta* in force, in process, then at that very moment I can rise again. When there is no *śaktipāta* I won't rise; I will just roam in this differentiated world. And that too is the glory of God.

Let that Lord Śiva be glorified here and hereafter. Here and hereafter. Here means in the differentiated world, hereafter means in undifferentiated Being. This is glory first.

And now he starts his commentary.

DVD 1 (07:15)

द्वैपायनेन मुनिना यदिदं व्यधायि
शास्त्रं सहस्रशतसंमितमत्र मोक्षः ।
प्राधान्यतः फलतया प्रथितस्तदन्य–
धर्मादि तस्य परिपोषयितुं प्रगीतम् ।।2।।

dvaipāyanena muninā yadidaṁ vyadhāyi
śāstraṁ sahasraśatasaṁmitamatra mokṣaḥ /
prādhānyataḥ phalatayā prathitastadanya-
dharmādi tasya paripoṣayituṁ pragītam //2//

Dvaipāyanena muninām, the *śāstra* of *Mahābhārata śāstra*, which is penned down by *Krișnadvaipāyana*, i.e. *Vyāsa*, which is exactly one 'lakh' of *ślokas* (one [hundred] thousand *ślokas* is Mahābhārata), in this Mahābhārata, in the whole Mahābhārata, *mokṣaḥ prādhānyataḥ phalatayā prathitasta*, the definition is of *mokṣa*, of liberation, how you can liberate, how can you be liberated from repeated births and deaths. It is explained that, it is ... *mokṣa* is explained in these one hundred thousand verses. The main *phala*, the main fruit, of this *śāstra* is *mokṣa*. And there are some other aspects also explained in this Mahābhārata – that is *dharma*, *artha* and *kāma*.

Dharma means good deeds; you should do good deeds – that is *dharma*. *Artha* means you should raise money. *Kāma* means you should think of ... you should desire for good things to have. It is not for [the sake of] those good things. *Dharma* is, you should do good deeds just for the sake of *mokṣa*, just for the sake of experiencing the nature of God. You should collect money, you should raise money, for the experience of knowing God. And you should desire to have so many possessions just for God's sake, just for experiencing God.

Dharma, *artha* and *kāma* are meant for God.

Dharma, *artha* and *kāma* are not meant for worldly objects, i.e. to get involved in this worldly *tamāshā* [commotion]. Money is not for ... the raising of money is not meant for getting involved in worldly ...

DENISE: Affairs.

SWAMIJI: ... worldly affairs. Dharma and ... *artha* means money, *dharma* means good deeds, and *kāma* means the desire for having some best things in your possession. These best things must be ... all these three are meant for *mokṣa*, for realizing the truth of your own nature. They are not meant for worldly affairs.

But what is *mokṣa*, what is liberation?

He explains what is liberation. What you can understand, what is liberation? Where from you have to get liberated?

DVD 1 (12:00)

मोक्षश्च नाम सकलाप्रविभागरूपे
सर्वज्ञसर्वकरणादिशुभस्वभावे ।
आकाङ्क्षया विरहिते भगवत्यधीशे
नित्योदिते लय इयान्प्रथितः समासात् ।।3।।

mokṣaśca nāma sakalāpravibhāgarūpe
sarvajñasarvakaraṇādiśubhasvabhāve /
ākāṅkṣayā virahite bhagvatyadiśe nityodite laya
iyānprathitaḥ samāsāt //3//

Mokṣa is, in brief words, *mokṣa*, liberation

is in brief words, explained in these hundred thousand *ślokas*.

What is *mokṣa*?

Adhīśe bhagavati, adhīśe, who is the Lord of Lords, *bhagavati Bhairava, pūrṇa Bhairava. Laya*, to get absorbed in that, to get absorbed, absorbed in the Lord of Lords is *mokṣa*.

It is *prathitaḥ samāsāt*, in brief words, it is explained, *mokṣa* is that: who is *nityodite*, who is always eternal, who is eternal; *adhīśe*, who is Lord of Lords; who is *ākāṅkṣayā virahite*, who has no desire at all for anything; and who is filled, who is filled with, glorified with, all-knowledge and all-action, and all-will (*icchā, jñāna* and *kriyā*), who is filled with that; and *sakala apravibhaga rūpe* and who is one with the whole universe – that is *mokṣa*.

DVD 1 (14:03)

यद्यप्यन्यप्रसङ्गेषु मोक्षो नामात्र गीयते ।
तथापि भगवद्गीताः सम्यक्तत्प्राप्तिदायिकाः ॥4॥

yadyapyanyaprasaṅgeṣu mokṣo nāmātra gīyate/
tathāpi bhagavadgītāḥ samyahtatprāptidāyikāḥ
//4//

Although *anyaprasaṅgeṣu*, in other chapters also of Mahābhārata *mokṣa* [liberation] is defined, *mokṣa* is explained, but still then this chapter of Bhagavad Gītā, which is existing in Mahābhārata (Bhagavad Gītā of 18 chapters, this Bhagavad Gītā), in predominance *mokṣa* is explained in Bhagavad Gītā. Although *mokṣa* is explained in all those hundred thousand *ślokas*, but in real sense *mokṣa* is explained in Bhagavad Gītā only.

Another *śloka*.

तास्वन्यैः प्राक्तनैर्व्याख्याः कृता यद्यपि भूयसा ।
न्याय्यस्तथाप्युद्यमो मे तद्गूढार्थप्रकाशकः ॥5॥

tāsvanyaiḥ prāktanairvyākhyāḥ kṛtā yadyapi bhūyasā /
nyāyyastathāpyudyamo me
tadgūḍhārthaprakāśakaḥ / /5/ /

Although he says there are so many commentaries laid upon, written upon, by all those old so-called masters, so-called these ...

Masters?

JOHN: Masters?

DENISE: Scholars.

SWAMIJI: ... scholars, but still then my effort is also needed. Because my effort is not for explaining the word-by-word translation of Bhagavad Gītā. My effort is to explain the essence of Bhagavad Gītā, which is the cream of Bhagavad Gītā. And it is *gūḍhārtha*, where nobody has touched, that point which has not being touched so far by all those commentators.

DVD 1 (16:32)

भट्टेन्दुराजादाम्नाय विविच्य च चिरं धिया ।
कृतोऽभिनवगुप्तेन सोऽयं गीतार्थसंग्रहः ॥6॥

bhaṭṭendurājādāmnāya uivicya ca ciraṁ dhiyā /
kṛito 'bhinavaguptena so 'yam gītārthasaṁgraha
/ /6/ /

[not recited]

This knowledge I got from *Bhaṭṭendurāja*, *Bhaṭṭendurāja* was my master for this; he taught me what is the essence of Bhagavad Gītā. He says here, he was my Guru of Bhagavad Gītā.

Whose guru?

DENISE: Abhinavagupta.

SWAMIJI: Abhinavagupta's Guru.

Bhaṭṭendurājādāmnāya, I have got knowledge of Bhagavad Gītā from *Bhaṭṭendurāja*, And afterwards, *vivicya ca ciraṁ dhiyā*, then I have meditated upon what he has taught me. And afterwards by the grace of Lord Śiva I have experienced the reality of Bhaṭṭendurāja, which he has told me. That Bhaṭṭendurāja's teaching has come in vivid

form.

JOHN: Vivid clarity.

SWAMIJI: Clarity, I have got its experience in *samādhi.*

Krito 'bhinavaguptena so 'yaṁ gītārtha saṁgrahaḥ; Abhinavagupta writes down the *gītārtha saṁgrahaḥ*, Bhagavad Gītā Saṁgrahaḥ, the essence of Bhagavad Gītā, what is Bhagavad Gītā.

vidyāvidyātmanordvayorabhibhāvyābhibhāv
akātmakatvaṁ pradarśayituṁ
prathamādhyāyaprastāvaḥ /

First *adhyāya*, first *adhyāya*, first chapter of Bhagavad Gītā:

It is nothing; it is ... he says, in the first chapter, ...

There are actually how many chapters?

JOHN: Eighteen chapters.

SWAMIJI: Eighteen chapters.

You have got assimilating power. It is my good luck.

... there are *kauravas* and *pāṇḍavās* are not actually *kauravas* and *pāṇḍavas*. *Kauravas* and *pāṇḍavas* are *vidyāpuruṣa* and *avidyāpuruṣa*. *Vidyāpuruṣa* means bad [good] thoughts . . . *vidyāpuruṣa* means good thoughts; *avidyāpuruṣa* means bad thoughts. Bad thoughts are fighting with good thoughts.

Sometimes you want to kill somebody, and another party comes (the opposite party), and says, "No, you should not kill. Don't kill. Don't be so cruel."

So this is a tug. This is a tug going on between *vidyāpuruṣa* and *avidyāpuruṣa*. In the daily routine of life you'll get inside, this war, tug of war, between good actions and bad actions. You want to do good actions and at the same time you want to do bad actions. They are ...

DENISE: Fighting

SWAMIJI: ... fighting with each other. In that way you should find out which is the good action. You should do according to the good actions. If you are really . . . if you have got the fragrance of *śaktipāta* [grace], if you are scented with *śaktipāta*; scented (what is scented?), if *śaktipāta* is . . .

JOHN: Perfumed with.

SWAMIJI: What?

JOHN: Perfumed with.

DENISE: Sprayed.

JOHN: Perfumed with.

SWAMIJI: What?

JOHN: Sprayed with the perfume, with the scent of *śaktipāta.*

DENISE: Touched by *śaktipāta.*

SWAMIJI: Yes .

... then you will do good deeds. You have conquered that bad-deeds *walla* party.

nahyanutpannavidyāleśāvakāśa
upadeśabhajanam; [comm.]

Upadeśa [instruction] cannot be done if you are not fit for that. If you are not fit for that, [if] you are involved in your own ways of your daily routine of life you are not fit for the Bhagavad Gītā, my commentary of the Bhagavad Gītā, to hear. You are only fit when you have got this capacity to conquer bad actions in the daily routine of your life.

This is Bhagavad Gītā's commentary of Abhinavagupta.

nāpi nirmūlitasamastāvidyāprapañcaḥ [comm.]

If you are already placed in God-consciousness, for that also, Bhagavad Gītā is not needed. For him, who is all-knowledge, who is exactly residing in the state of Bhairava, for him Bhagavad Gītā is not needed. Bhagavad Gītā is needed only for that person who has got...

DENISE: Touch of *śaktipāta.*

SWAMIJI: ... touch of *śaktipāta* [grace], and who conquers the ...

DENISE: Bad thoughts.

SWAMIJI: ... bad thoughts.

So there must be some doubt. If there is some doubt, then for him, this Bhagavad Gītā is meant; who is doubtful, who wants to remove his doubts.

Who says ignorantly, "I have understood the Bhagavad Gītā," for him, this commentary of my Bhagavad Gītā is not meant. This commentary is meant only for him who has got doubts. Who will ask his master, "O my master, I don't know what is good and what is bad, please teach me?" For him my Bhagavad Gītā is meant.

For him who is always with thorns, who says, "I want to understand what is your theory," for him there is no place for Bhagavad Gītā.

If he says, "I want to know the exact thing," he is fit for that.

Who has come with knowledge, with knowledge of his own, he is not fit for my Bhagavad Gītā.

So *devā* and *asura sṛṣṭi* is *vidyāvidyāmayi*, *vidyāpuruṣa* [good thoughts], *avidyā-puruṣa* [bad thoughts] is the creation of *devāpuruṣa* and anyapuruṣa.

jñānaṁ ca pradhānaṁ

Here knowledge is predominant; action is not predominant. Action is ... you have to do action with knowledge. You have not to do ... you have to do action with knowledge. Knowledge is not to be done with action. You have to act with knowledge. If you do something you must be aware of what are you doing. So knowledge is predominant here in this Bhagavad Gītā.

You can't say knowledge and action are just opposite to each other [so] they are in one weight. Knowledge has got more weight than action. You have to act with knowledge. You have not to know with action.

Do you understand?

DENISE: Yes.

SWAMIJI: In this way I will explain to readers the heart of *Vyāsa* from time to time.

CHAPTER ONE

धृतराष्ट्र उवाच

dhṛtarāṣṭra uvāca

This is, *Dhṛtarāṣṭra* asks *Sañjaya* (*Dhṛtarāṣṭra* was the ancestor of *kauravas* and *pāṇḍavās- Dhṛitarāṣṭra*), *Dhṛitarāṣṭra* asks *Sañjaya:*

DVD 1 (27:36)

धर्मक्षेत्रे कुरुक्षेत्रे सर्वक्षत्रसमागमे ।

मामकाः पाण्डवाश्रचैव किमकुर्वत संजय ।।1।।

dharmahṣetre kuruhṣetre sarvakṣatrasamāgame /

māmakāḥ, pāṇḍavāścaiva kimakurvata sañjaya //1/ /

O *Sañjaya*, in *dharmakṣetra*, where there was *sarva kṣetra samāgame*, where there was the fight of both parties (the fight of *vidyāpuruṣa* and fight of *avidyāpuruṣa*, what I have already explained to you beforehand), ...

(He has put this reading of Bhagavad Gītā in another way, which is not found in other Bhagavad Gītās. The reading of Bhagavad Gītā is different in his-[Abhinavagupta's].)

Sarva kṣetra samāgame, kurukṣetra was . . . *kurukṣetra* is that *kurūnāṁ karaṇānāṁ kṣetraṁ*. *Kurukṣetra* does not mean *Kurukṣetra*, which is - in Delhi, where there was fight, battle of *kauravas* and *pāṇdavās*. Actually *Kurukṣetra* means the *kṣetra* [field] of organs; all organs of one's own self, they fight which each other.

'ayaṁ sa paramo dharmo

yadyogenātmadarśanam' [*comm.*]

(Quote from the *Yājñavalkya Smṛti*)

It is *dharmakṣetra. Dharmahṣetra* means the *kṣetra* of *dharma*, the battlefield of *dharma*, the battlefield of purity, pious, the battlefield of purity, not the battlefield of impurity.

As this, at present, this is the battlefield of impurity; they dash down everything, here, in this battlefield. But actually the battlefield is that where it is good deeds are conquering bad deeds – bad deeds are subsided and good deeds are shining – that is the battlefield. And this is that field; in that field you experience the glory of *Parabhairava*.

Yat yogena ātma darśanam, all *dharmas*, all activities, where all activities end, and there is only *mokṣa* (*mokṣa* means only liberation from all these [things] what is happening outside), and for this you have got this body. The body is meant for that liberation. The body is not meant for dashing down each other.

So ...

... rāgavairāgyakrodhakṣamāprabhṛtīnāṁ samāgamo yatra

In this *gurukṣetra rāga* [attachment] is fighting with *vairāgya* [detachment]; *krodha* [wrath] is fighting with its opposite *śānti* [peace]; good is fighting with bad action. So this is war which is going on all the twenty-four hours everywhere in one's own body – *rāga vairāgya krodha kṣamā*. And you have got wrath [*krodha*] you want to dash him down; and there is *kṣamā*, i.e. "No, be peaceful, don't be so, don't take so fast steps, just think."

Rāga vairāgya; rāga is fighting with *vairāgya, krodha* is fighting with *kṣamā*, and all these, all others.

tasmin sthitā ye māmakāḥ – avidyāpuruṣocitā avidyāmayāḥ saṅkalpāḥ /
pāṇḍavaḥ– śuddhavidyāpuruṣocitā vidyātmānaḥ

[not recited in full]

O *Sañjaya*, and in that field there were collection of (*māmakāḥ* means *avidyāpuruṣocitā saṅkalpāḥ*), *avidyāpuruṣa* [means] *kauravas*, and *pāṇḍava* means *śuddhavidyā puruṣocitā vidyātmānaḥ*, *śuddha*-good people.

te kimakurvat – kaiḥ khalu ke jitā iti yāvat /

Māmakāḥ means ...

... mameti kāyatīti māmakaḥ avidyāpuruṣaḥ / pāṇḍuḥ śuddhaḥ / / end of comm. for verse *1 //*

Pāṇḍuḥ means white; *pāṇḍavās* were innocent. *Kauravas* were filled with prejudice. This is 2nd verse:

संजय उवाच

Sañjaya uvāca

Sañjaya says: "O Dhṛtarāṣṭra ..."

DVD 1 (34:02)

दृष्ट्वा तु पाण्डवानीकं व्यूढं दुर्योधनस्तदा ।
आचार्यमुपसङ्गम्य राजा वचनमब्रवीत् ।।2।।

dṛṣṭva tu pāṇḍavānīkaṁ vyūḍhaṁ duryodhanastadā /
ācārycunupasaṅgamya rājā vacanamabravit //2//

[not recited in full]

When in the battlefield of *kurukṣetra* ...

(*Duryodhana* was chief head of *kauravas*. These troops of *kauravas* were on one side and the troops of *pāṇḍavās* were on another side.)

... when *Duryodhana* saw *pāṇḍavānīkaṁ* (*ānīkaṁ* means *sena*, the troops of *pāṇḍavās*), which was *vyūḍhaṁ*, which was protected by *Duryodhana, Rāja Duryodhana, ācāryam upasaṅgame*, he went to *Droṇācārya* (*Droṇācārya* was his master, *Duryodhana*), and *vacanam abravīti*, he asked him one question.

पश्यैतां पाण्डुपुत्राणामाचार्य महतीं चमूम् ।
व्यूढां द्रुपदपुत्रेण तव शिष्येण धीमता ।।3।।

paśyaitāṁ pāṇḍuputrāṇāmācārya mahatīṁ camūm /
vyūḍhāṁ drupadaputreṇa tava śiṣyeṇa dhīmatā //3//

[not recited in full]

O *Dronācārya*! See these big troops of *pāṇḍavās*, kindly look upon these troops, which is protected by *Drupadarāja* (the son of *Drupada*), which was your *śiṣya*; he was your disciple. He has protected this troop of *pāṇḍavās*.

I will explain to you who are the warriors in these *pāṇḍavās*.

DVD 1 (36:25)

अत्र शूरा महेष्वासा भीमार्जुनसमा युधि ।
युयुधानो विराटश्च द्रुपदश्च महारथः ।।4।।

धृष्टकेतुश्चेकितानः काशिराजश्च वीर्यवान् ।
पुरुजित्कुन्तिभोजश्च शैव्यश्च नरपुङ्गवः ।।5।।

atra śūrā maheṣvāsā bhīmārjunasamā yudhi /
yuyudhāno virāṭaśca drupadaśca mahārathaḥ //4//

dhriṣṭaketuścekitānaḥ kāśirājaśca vīryavān /
purujitkuntibhojaśca śaivyaśca narapungavaḥ //5//

[not recited]

They are just like warriors, just like *Bhima* and *Arjuna*. They are no less than *Arjuna*. They are no less than *Bhīma*.

Yuyudhāna, *Virāta* (it is the name of these warriors), *Drupadaśca*, *Dhriṣṭaketu*, *Cekitānaḥ*, *Kāśirāja*, they are *vīryavān*, having great power. And *Bhūriśravā* and *Kunti-bhoja*, these are names of those troops.

DVD 1 (37:00)

युधामन्युश्च विक्रान्त उत्तमौजाश्च वीर्यवान् ।
सौभद्रो द्रौपदेयाश्च सर्व एव महारथाः ।।6।।

yudhāmanyuśca vikrānta uttamaujāśca vīryavān/
saubhadro draupadeyāśca sarva eva mahārathaḥ //6//

[not recited]

Yudhāmanyu, king *Yudhāmanyu* and *Saubhadra* (*Saubhadra* means *abhīmanyu*, these are great warriors in *pāṇḍavās*), all are *mahārathaḥ*, all are capable of shooting ten thousand people at a time with these 'anti-aircraft guns'.

Now our troops, I want to explain our troops, which are of *kauravas*.

DVD 1 (37:51)

अस्माकं तु विशिष्टा ये तान्निबोध द्विजोत्तम ।
नायका मम सैन्यस्य संज्ञार्थ तान्ब्रवीमि ते ।।7।।

asmākaṁ tu viśiṣṭā ye tānnibodha dvijottama /
nāyakā mama saunyasya sañjñārthaṁ tānbravīmi te // 7 //

[not recited in full]

Now I am explaining to you, which are our troops.

DVD 1 (38:06)

सैन्ये महति ये सर्वे नेतारः शूरसंमताः ।
भवान्भीष्मश्च कर्णश्च कृपः शल्यो जयद्रथः ।।8।।
अश्वत्थामा विकर्णश्व सौमदत्तिश्च वीर्यवान ।
अन्य च बहवः शूरा मदर्थे त्यक्तजीविताः ।।9।।
नानाशस्त्र प्रहरणा नानायुद्ध विशारदाः ।

sainye mahati ye sarve netāraḥ śūrasaṁmatāḥ /
bhavānbhīṣmaśca karṇaśca kṛpaḥ śalyo jayadrathaḥ // 8 //
aśvatthāmā vikarṇaśca saumadattiśca vīryavān /
anye ca bahavaḥ śūrā madarthe tyatkajīvitāḥ //9//
nānāśastrapraharaṇā nānāyuddhaviśāradāḥ /

[not recited]

First one, you are first one, O *Dhṛitarāṣṭra*!

You are first one. *Bhīṣma, Bhīṣma* is (also), *Karṇa, Kṛpacāriya, Śalya, Jayadratha, Aśvathāmā, Vikarna, Saumadati,* and there are many others who are ready to sacrifice their lives for victory.

Now there is the 10th *śloka.*

DVD 1 (38:51)

अपर्याप्तं तदस्माकं बलं भीमाभिरक्षितम् ।।10।।

पार्याप्तं त्विदमेतेषां बलं भीष्माभिरक्षितम् ।

aparyāptaṁ tadasmākaṁ balaṁ
bhīmābhirakṣitam // 10 //

paryaptaṁ tvidametesāṁ balaṁ
bhīṣmābhirakṣitam /

bhīmasenābhirakṣitaṁ pāṇḍaviyaṁ balam
asmākam aparyāptam - jetumaśakyam,

[comm. not recited in full]

The troops of *pāṇḍavās*, which is protected by *Bhīmasena, asmākam aparyāptam,* we cannot conquer these, *jetumaśakyam,* we cannot conquer these; we'll fail, we'll die.

idaṁ tu bhiṣmābhirakṣitam balamasmākaṁ
saṁbandhi etesām -
pāṇḍavānāṁ paryāptam -

Our troops, [it] seems that our troops will be killed by *pāṇḍavās,* troops of *pāṇḍavās.* Then 11th *śloka:*

DVD 1 (39:50)

अयनेषु च सर्वेषु यथामागमवस्थिताः ।।11।।

ayaneṣu ca sarveṣu yathābhāgamauasthitāḥ
//11//

Then they announced in that battlefield, "You have to take care of *Bhīṣma, Bhīṣma* is our guru - guru of *pāṇḍavās* and guru of *kauravas* - you have to see that *Bhīṣma* is protected, nobody should-kill *Bhīṣma!*"

भीष्ममेवाभिरक्षन्तु भवन्तः सर्व एव हि ।

तस्य सज्जनयन् हर्षं कुरुवृद्धः पितामहः ।।12।।

सिंहनादं विनद्योच्चैः शङ्खं दध्मौ प्रतापवान् ।

bhīṣmamevābhirakṣantu bhauantaḥ sarva eva hi/

tasya sañjanayan harṣaṁ kuruvṛiddhaḥ
pitāmahaḥ //12//

siṁhanādaṁ vinadyoccaiḥ śaṅkhaṁ dadhmau
pratāpavān /

[not recited]

Then *Bhīṣpitāmahaḥ,* when he was glorified by both parties he said, "No, I'll be safe," he thought to himself.

Then he announced with *siṁhanāda,* by *śaṅkha,* those ...

DENISE: Conch shells.

SWAMIJI: Yes.

DVD 1 (41:12)

ततः शंखाश्च भीर्यश्च पणवानकगोमुखाः ।।13।।

सहसैवाभिहन्यन्त स शब्दस्तुमुलोऽभवत् ।

tataḥ śaṅkhāśca bhīryaśca
paṇavānahagomukhāḥ // 13 //
sahasaivābhihanyanta sa śabdastumulo 'bhavat /

Then these [conch] shells were making so much noise from the side of *pāṇḍavās* and from the side of *kauravas.* And its noise became *tumulo* (*tumulo* means unbearable). It was furious roaring. Then ...

ततः श्रेवतैर्हयैर्युक्ते महति स्यन्दने स्थितौ ।।14।।

[tataḥ] śvetairhayairyutke mahati syandane
sthitau //14//

... then there was one chariot, *ratha,* with seven white ponies carrying that *ratha.* And ...

माधवः पाण्डवश्चैव दिव्यौ शङ्खौ प्रदध्मतुः ।

पांचजन्यं हृषीकेशो देवदत्तं धनंजयः ।।15।।

mādhavaḥ paṇḍavaścaiva divyau śaṅkhau
pradadhmatuḥ /
pāñcajanyaṁ hṛiṣikeśo devadattaṁ dhanañjayaḥ
//15//

[not recited in full]

... in that was seated: *mādhavaḥ* means Lord *Kṛṣṇa*, and *pandavaḥ* means *Arjuna. Divyau śaṅkhau pradadhmatuḥ*, they also ...

DENISE: Blew?

SWAMIJI: ... blew those *śaṅkhas* [conch shells].

Pāñcajanyaṁ hriṣīkeśa, Hriṣīkeśa blew *pāñcajanya* (his name was *pāñcajanya*). *Deuadattaṁ* (*devadatta* was another *śaṅkha*), whom started to blow *Dhanañjayaḥ, Arjuna.*

पौणड्रं दध्मौ महाशंखं भीमकर्मा वृकोदर: ।

pauṇḍraṁ dadhmau mahāśaṅkhaṁ
bhīmaharmā uṛikodaraḥ /

Bhiṣma blew that *paundraṁ śaṅkha.*

अनन्तविजयं राजा कुन्तीपुत्रो युधिष्ठिर: ।।16।।

anantavijayaṁ rāja kuntīputro yudhiṣhraḥ //16//

[*Yudhiṣhraḥ*] blew *anantavijay.*

नकुल: सहदेवश्च सुघोषमणिपुष्पकौ ।

nakulaḥ sahadevaśca sughoṣamaṇipuṣpakau /

Sughoṣa and *maṇipuṣpaka* was blown by *Nakula* and *Sahadeva*; all these five brothers.

DVD 1 (43:44)

काश्यश्च परमेष्वास: शिखण्डी च महारथ: ।।17।।
धृष्टद्युम्नो विराटश्च सात्यकिश्चापराजित: ।
पंचालश्च महेष्वासो द्रौपदेयाश्च पंच ये ।।18।।
सौभद्रश्च महाबाहु: शङ्.खान्दध्मु: पृथक्पृथक् ।
स घोषो धार्तराष्ट्राणां ह्रदयानि व्यदारयत् ।।19।।

kāśyaśca paramesvāsaḥ śikhaṇḍī ca mahārathaḥ
// 17 //
dhṛṣṭadyumno virāṭaśca sātyakiścāparājitaḥ /
pāñcālasca mahesvāso draupadeyāśca pañca ye
// 18 //
saubhadraśca mahābāhuḥ śaṅkhāndadhmuḥ
prithakprithak

[not recited]

sa ghoṣo dhārtarāṣṭrāṇāṁ ḥridayāni vyadārayat
// 19 //

And this noise, this noise pierced the heart of all *kauravas*, this dreadful noise.

नमश्च पृथिवीं चैव तुमुलो व्यनुनादयान् ।

nabhaśca prithivīṁ caiva tumulo vyanunādayān/

And *akāśa* [heaven] and *prithvi* [earth] was trembling by those, that sound there in the battlefield.

अथ व्यवस्थितान्दृष्टवा धार्तराष्ट्रान्कपिध्वज: ।।20।।
प्रवृत्ते शस्त्रसंपाते धनुरुद्यम्य पाण्डव: ।
ह्रषीकेशं तदा वाक्यमिदमाह महीपते ।।21।।

atha vyavasthitāndriṣtvā
dhārtarāṣṭrānkapidhvajaḥ //20//
pravṛtte śastrasaṁpāte dhanurudyamya
pāṇdavaḥ /
hriṣīkeśaṁ tadā vakyamidamāha mahīpate //21//

[not recited in full]

Then they were about to start war with each other. Then *Arjuna* took that bow but to start with, as soon as ... and he told ... he asked his charioteer-that Lord *Krisna*-to "go a little forward, I want to see with whom I have to fight. Please take this *ratha* [chariot] in between these two troops. I want to see who is going to fight with me, and whom I have to kill. And I want to see why *Dhṛtarāṣtra* has made them to fight with us."

And [then] his mind changed altogether in *karuna, karuna* means he didn't wanted to kill them at all.

DENISE: He felt compassion, compassionate?

SWAMIJI: Compassionate.

DVD 1 (46:05)

अर्जुन उवाच

सेनयोरुभयोर्मध्ये रथं स्थापय मेऽच्युत।

यावदेतान्निरीक्षेऽहं योद्धुकामानवस्थितान् ।।22।।

कैर्मया सह योद्धव्यमस्मिन् रणसमुद्यमे।

योत्स्य मानानवेक्षेऽहं य एतेऽत्र समागताः ।।23।।

धार्तराष्ट्रस्य दुर्बुद्धेर्युद्धे प्रियचिकीर्षवः।

संजय उवाच

एवमुक्तो हृषीकेशो गुडाकेशेन भारत ।।24।।

सेनयोरुभयोर्मध्ये स्थापयित्वा रथोत्तमम्।

arjuna uvāca

senayorubhayormadhye ratham sthāpaya me 'cyuta /

yāvadetānnirīkṣe 'ham yoddhukāmānavasthitān //22/ /

kairmayā saha yoddhavyamasmin raṇasamudyame /

yotsyamānānavekṣe 'ham ya ete 'tra samāgatāḥ //23/ /

dhārtarāṣṭrasya durbuddheryuddhe priyacikīrṣavaḥ /

sañjaya uvāca:

evamukto hriṣīkeśo guḍākeśena bhārata / /24//

senayorubhayormadhye sthāpayitvā rathottamam/

[not recited]

Then afterwards when he asked his charioteer, Lord Kriṣna, to go ahead and, "I want to see with whom I have to fight," and he placed that *ratha* in between these two troops.

भीष्मद्रोणप्रमुखतः सर्वेषां च महीक्षिताम् ।।25।।

उवाच पार्थ पश्यैतान्समवेतान्कुरुनिति।

तत्रापश्य त्स्थितान्पार्थः पितृनथ पितामहान् ।।26।।

bhīṣmadroṇapramukhataḥ sarveśām ca mahīkṣitām //25/ /

uvāca pārtha paśyaitānsamavetānkurūniti /

tatrāpaśyatsthitānpārthaḥ pitṛnatha pitāmahān //26//

[not recited in full]

He said *paśyaitān samavetān*, "See, O *Arjuna*! See these *kauravas* are just opposite, about to fight with you." And there what *Arjuna* experiences, sees..

आचार्यान्मातुलान्भ्रातृन्पुत्रान्पौत्रान्सखींस्तथा।

श्वशुरान्सुहृदश्चैव सेनयोरुभयोरपि।।27।।

तान्समीक्ष्य स कौन्तेयः सर्वान्बन्धूनवस्थितान्।

ācāryānmātulānbhrātrīnputrānpautrānsakhīmst athā /

śvaśurānsuhṛidaścaiva senayorubhayorapi //27//

tānsamīkṣaya sa kaunteyaḥ sarvānbandhūnavasthitān /

[not recited]

He sees his *pitṛn*, his ancestors, his fathers, his grandfathers, his masters, his *māmās* [maternal uncles], his brothers, his sons, his son's sons, and his *sakhīm* (*sahhīm* means his friends), *śvaśurān* his (*śvaśurān* means that *śvaśu*),...

Śvaśu means?

VIRESH: Uncle.

SWAMIJI: What *acku*?

JOHN: Uncle?

SWAMIJI: No, *śvaśu* means father-in-law.

... *śvaśurān suhṛdaścaiva*, and fast friends. And when he saw, "all these are my own..

कृपया परयाविष्टः सीदमानोऽब्रवीदिदम् ।।28।।

kṛipayā parayāviṣṭaḥ sīdamāno 'bravīdidam //28//

... then he was sighing and he said these words to Lord Kriṣṇa.

DVD 1 (48:13)

अर्जुन उवाच

दृष्टवेमान्खजनानकृष्ण युयुत्सून्समवस्थितान्।
सीदन्ति मम गात्राणि मुखं च परिशुष्यति ।।29।।

arjuna uvāca
dṛṣṭāvemānkhajanānkriṣna
yuyutsūnsamavasthitān /
sīdanti mama gātrāṇi mukhaṁ ca pariśuṣyati
//29/ /

[not recited in full]

As soon as I see and look at these, my own kith and kin, my all body is trembling with grief.

DVD 1 (48"39)

वेपथुश्च शरीरे मे रोमहर्षश्च जायते।
गाण्डीवं स्रंसते हस्तात्त्वक्चैव परिदह्यते ।।30।।

vepathuśca śarīre me romaharṣaśca jāyate /
gāṇḍivaṁ sramsate hastāttvakcaiva paridahyate
// 30 //

[not recited in full]

My body cannot exist; my body cannot stand. I want to sit down and lie down. My, *mukhaṁ ca pariśuṣyati*, my (it is not exactly the *Śaivism*, but I have to translate this also), my mouth is dry, I want some water to drink. I cannot speak. I cannot talk.

Gāṇḍivaṁ stramsate this bow and arrow has dropped down on the ground, I cannot, I cannot fight with them. *Tvakeaiva paridahyate*, this body has caught fire, fire of grief, *tvakcaiva paridahyate*, my body is full, filled with grief. And symptoms [omens] also I see, terrifying, very bad signs. I see there are eagles and *ahhhhhhh!* (Those that were there in our *ashram.*)

JONATHAN: Owls.
SWAMIJI: Yes.
JOHN: What?
SWAMIJI: Owls.

DVD 1 (50:21)

न च शक्नोम्यवस्थातुं भ्रमतीव च मे मनः।
निमित्तानि च पश्यामि विपसीतानि केशव।।31।।
न च श्रेयोऽनुपश्यामि हत्वा स्वजनमाहवे।
न काङ्क्षे विजयं कृष्ण न च राज्यं सुखानि च।।32।।

na ca śaknomyavasthātuà bhramatīva ca me manaḥ /
nimittāni ca paśyāmi viparītāni keśava / /31/ /
na ca śreyo 'nupaśyāmi hatvā swajanamāhave /
na kāṅkṣe vijayaṁ kriṣna na ca rājyaṁ sukhāni ca / /32/ /

[not recited in full]

Na ca śreya nupaśyāmi hatvā, I don't think I'll find any peace after killing my own *kiths* and *kins*. I don't want *rāja*; I don't want a kingdom. Let them conquer me; *na kāṅkṣe vijayaṁ kriṣṇa*, I don't want a kingdom, I don't want any piece.

DVD 1 (50:52)

किं नो राज्येन गोविन्द किं भोगैर्जीवितेन वा।

kiṁ no rājyena govinda kiṁ bhogairjīvitena vā /

[not recited in full]

What shall I do? If I become king whom I rule?

The ruled ones will be dead. There is no fun; there is no meaning in my ruling alone here. What shall I do here? I will also die with them.

येषामर्थ कांक्षितं नो राज्यं भोगाः सुखानि च।।33।।

yeṣāmarthe kāṅkṣitaṁ no rājyaṁ bhogāḥ sukhāni ca / /33//

For them I was thinking of becoming king and ...

But when they will all die, what shall I do afterwards?

DVD 1 (51:39)

त इमेऽवस्थिता युद्धे प्राणांस्त्य क्त्व धनानि च।

आचार्याः पितरः पुत्रास्तथैव च पितामहाः ।।34।।

मातुलाः श्वशुराः पौत्राः स्यालाः संबन्धिनस्तथा ।

ta ime 'vasthitā yuddhe prāṇamstyaktvā dhanāni ca /

ācāryāḥ pitaraḥ putrāstathaiva ca pitāmahāḥ // 34 //

mātulāḥ śvaśurāḥ pautrāḥ syālāḥ sambandhinastathā /

[not recited]

They are my masters [*ācāryas*], they are *pitra* [fathers], *putras* [sons], *pitāmahāḥ* [grand fathers], mamas [maternal uncles], these *śvaśu*, *śvaśu* means, ...

I forget ... *śvaśu* means?

JOHN: Father's-in-law.

SWAMIJI: ... father's-in-law, *pautrāḥ* [grand sons], *syālāḥ*, *syālāḥ* means, *syālāḥ*, means [*hera*], brothers-in-law.

एतान्न हन्तुमिच्छामि घ्नतोऽपि मधुसूदन ।।35।।

etānna hantumicchāmi ghrato 'pi madhusūdana / /35/ /

If they kill me, it is peaceful for me. Let them kill me!

अपि त्रैलोक्यराज्यस्य हेतोः किमु महीकृते ।

api trailokyarājyasya hetoḥ kimu mahīkṛite /

[not recited in full]

If I had to win the kingdom of three *lokas* [earth, sky and heaven], *kimu mahīkrite*, what to speak for one kingdom of this mortal *prithvī* [earth].

Thirty-sixth *śloka:*

DVD 1 (52:46)

निहत्य धार्तराष्ट्रान्नः का प्रीतिः स्याज्जनार्दन ।।36।।

nihatya dhārtarāṣṭrānnaḥ kā prītiḥ syājjanārdana //36//

Hey *janārdana*, hey Lord Krisṇa! When we'll kill *kauravas* what *sukha* [*joy*], and what peace we'll have?

We won't get any peace.

On the contrary ...

DVD 1 (53:07)

पापमेवाश्रयेदस्मान् हत्वैतानाततायिनः ।

pāpamevāśrayedasmān hatvaitānātatāyinaḥ /

[not recited in full]

We'll be sinful! When I will die, I will be sinful; I will be sentenced to hells, there.

[They will ask] what have you done with your own *kiths* and *kins*, you have killed them for nothing.

तस्मान्नार्हा वयं हन्तु धार्तराष्ट्रान्स्वबान्धवान् ।।37।।

tasmānnārhā vayaṁ hantuṁ dhārtarāstrānkhabāndhavān //37//

We are not fit. I cannot fight with them.

It is not *Śaivism*, it is Bhagavad Gītā.

[Swamiji did not recite or translate verses 38 to 47, though he gave a brief summary at the beginning of chapter two.]

//Here ends the first chapter of the Bhagavad Gitā//

1. *Icchā* is will, *jñāna* is knowledge, and *kriyā* is action.
2. Swamiji was referring to the conflict, which was occurring in Kashmir at that time (1990).
3. *Parabhairava* is the supreme state of Universal God-consciousness.

❑❑❑

[To be continued---]

Abhinavagupta and the Shaivite Tradition of the Śāradā Deśa

Dr. Raijnish Mishra

That the *Śāradā Deśa* (Kashmir) is getting erased from the mind of contemporary India is a grim reality. Kashmir is a fading memory – we experience how rapidly and consistently it is slipping out of the circuits of our mind. Those who have lost Kashmir, those who know Kashmir and those who know what it means to have lost a *sarvajña pītha* - can only know the magnitude and gravity of this loss and oblivion. What has already been lost successively by the thinking community and the *Bhārata-bhāgya-vidhātā-s* cannot be defended solely by the gallantry of the soldiers. *Śāradā Deśa* is much more than the geographical area. Who will ever know that this land has been a major confluence of various thought-streams like the Buddhists, *Śaivas*, *Mīmāṁsakas*, *Naiyāikas* and the *Sufis*? Who will ever understand the agony of being alien in one's own land? Should we learn from the experience of this heavenly land that a community has to pay price for being 'liberal' to other cultures without defending and understanding one's own ethos? Is Kashmir destined to survive either 'aesthetically' thanks to the stereotyped portrayal of the talkative media or 'strategically' as political analysts establish? This is the age that exemplified the motto - 'knowledge is power' (vide Francis Bacon) and in which knowledge has become an instrument to divide and subvert people. In the age of 'secular intellectuals' and so-called 'theory-builders', who will remember the simple, transparent and in-depth records of experienced truth of these saints and savants of Kashmir:

śikharastha jñānavat[1] (As a person sitting on the top of the mountain views the one-ness and continuity of all objects, in the same way a true knowledgeable person sees one-ness in all.) or as in *Anuttarāṣṭikā* (verse 2): *mā kiñcityaja mā gṛhāṇa vilasa swastho yathāvasthitaḥ* (Do not reject or accept as both are the cause of bondage. Be located in your own 'self and experience the inner bliss which is the essential characteristic of the Universal Self.)

I

India is essentially a knowledge centred civilization. Great value is attached to knowledge in this tradition where knowledge and asceticism go together. Knowledge is that which liberates us from all the bondages and divisive limitations.[2] Nothing purifies like knowledge.[3] Our great scholars, like Bhatṛhari, Śaṅkarāchārya and Abhinavagupta were great ascetics as well and such scholars have always been received with great reverence by the people of this *cakravatikṣetra*[4] (the vast Indian sub-continent – not politically but culturally where every small or large community contributes to "Indian culture" – a pattern of thought and way of life). Perhaps, this is the only part of this vast land that produced the largest number of great saints and savants in comparison to any other part of India. The city Srinagar, founded by the great Magadha

King *Ashoka* (272-232 BC), literally means the 'City of goddess Saraswatī'). *Rājaśekhara* records how beautifully and melodiously people of Kashmir recited poetry. It is natural as the land is blessed by goddess Saraswatī Herself who always dwells there.[5] Kalhaṇa records that Sanskrit was the medium of conversation in every family in Kashmir.[6] Kashmir has been the centre of fourteen disciplines of knowledge.[7] In the *Wonder that was India.*[8] young students during the *upanayana saṁskāra* (initiation in the study of the *śāstra* texts under the guidance of the able teachers) used to articulate, *Kāśmīrān gacchāmi* (I go to Kashmir to attain knowledge). This tradition is still living in some branches of Vedic scholarship. Kalhaṇa in the *Rājataraṅginī* sings the glory of Kashmir.[9] Abhinavagupta and Jayaratha record a live picture of contemporary Kashmir in the last chapter of their works, i.e., *Tantrāloka* and the commentary *Viveka* thereupon. Abhinavagupta describes in his typical poetic style: *sthāne sthāne munibhirakhilaiścakrire yannivāsā* ... (At every spot in Kashmir, there are hermitages of the sages and on every step Bhagawān Śiva dwells. There is no place in the world that provides supreme *siddhi-s* (accomplishments) - spiritual and mundane and brings overall contentment. This is the palce where Śāradā resides who is comparable with the rays of moon ...)[10] Paṇdita Iśwara Kaula (19[th] century AD) wrote the grammar titled *Kaśmīraśabdāmṛtaṁ* of Kashmiri in Sanskrit in *sūtra* style with commentary. This is precisely 'the Kashmir' which is referred to in the opening section of this paper.

II

Āgama[11] and *Nigama* are the two major sources of Indian culture (culture as 'mentifact'). *Nigama* (popularly known as Veda) is *dṛṣṭajñāṇa* (seen or realized knowledge)" whereas *āgama* is *upadiṣṭa* – knowledge expounded by none other than Śiva and Pārvatī. These texts have come down to us from distant antiquity in the form of the innermost dialogue between the Śiva and Pārvatī – the two aspects of the same Universal Self. In the knowledge systems of India these texts (*Āgama* and *Nigama)* have the status of valid means of knowledge – knowledge that leads to the realization of the Universal Self. Later on when the scholars use the term *āgama pramāṇa*, it implies both these texts.

Keeping in view the vast body of knowledge texts, composed and recorded at different points of time, it is extremely difficult to classify them under some categories. Modern scholars have faced great difficulties in classifying the texts and thinkers. J.C. Chatterji[13] proposes three broad divisions:

A. The *Āgama Shāstra:* Texts that have come down in the tradition in the form of dialogue between Śiva and Pārvatī (i.e., Bhairava and Bhairavī). The *Śiva-Sūtra* is also enumerated under this class.

B. The *Spanda Śastra: Spanda-Sūtra* (also popularly known as Spanda-Kārikā. Sūtra and Kārikā have been used as synonyms in the titles of the Śaiva texts *Pratyabhiñā - Kārikā or Pratyabhijñā-Sūtra* along with its several commentaries such as *Vivṛtti* by Rāmakṇtha, *Pradīpikā* by Utpala, *Spanda-Sandoha* and *Spanada-Nirṇaya* by Kṣemarāja.

C. The *Pratyabhijñā Śāstra:* Only this part of the Śaiva texts could be understood what we generally termed as *darśna (vicāra-śāstra* – a school of thought). This is the logical exposition of the Trika Śāstra. The

Śivadṛṣṭi of Siddha Somānanda is the foundational text in this category. Other attested texts in this *śāstra* are *Iśwara-Pratyabhiñā-Kārikā* and *Vivṛtti* thereupon of Utpala, *Iśwara-Pratyabhiñā-Vimarśinī (Lāghvī)* and *Iśwara-Pratyabhiñā-Vivṛtti- Vimarśinī (Bṛhatī)* of Ācārya Abhinavaguptapāda, *Pratyabhijñāhṛdayam* of Kṣemarāja. But above all, *Tantrāloka* is 'a class by itself' - an encyclopedic text of the whole *āgama-śāstra*. Abhinavaguptapādācarya is the composer-narrator of this text and Bhagawān Śiva Himself is the listener.[14]

Similarly the *āgama-śāstra* and the philosophical systems emanating from these *āgamas* are again classified as *dvaita*, *dvaitādvaita* and *advaita* (i.e., dualistic, dualistic- cum-non-dualistic and non-dualistic). (See Appendix 1). There is another typology based on the types of texts and their respective philosophical systems:

(i) Kula
(ii) Krama
(iii) Spanda
(iv) Pratyabhijña

The first three are mystic, experiential and meditative. Only the last one is expository in nature like the other systems of Indian philosophy. As we see later, in Abhinavagupta all these streams converge and take an integrated form.

III

As stated above, the tradition believes that the source of *āgama śāstra* is Bhagawan Śiva and Devī Bhagavatī Pārvatī themselves. The diagram below illustrates how the Sage Durvāsā, on instructions of Bhagawān Śiva taught three streams of *āgamas*, namely dual, dual-cum- non-dual and the non-dual, to his three disciples/mind-born sons (*mānasa-pūtra*) Śrīnātha, Āmardaka and Trayambaka respectively. A little later there is reference to the fourth school designated as Ardha-Tryambaka that emanated from the daughter's side of Trayambaka. Siddha Somānanda (9th Century AD) in the last chapter of his foundational text of Kashmir Śaiva philosophy (also known as *Pratyabhijñā Darśanam*), *Śivadṛṣṭi*, records the lineage of the school of Trayambaka, of which he himself claims to be the 19th descendent. However, he does not provide the name of the earlier fourteen descendents, but he records the names of fifteenth to eighteenth descendents as Saṅgamāditya, Varṣāditya, Aruṇāditya and Ānanda.

Siddha Somānanda's son and pupil Utpaladeva (875-925 AD) composed his famous work *Pratyabhijñā Kārikā* or *Sūtra*. Persian scholars of Kashmir have designated it as *khird- e-kamil* (wisdom of the sage). Utpaladeva also wrote an auto-commentary Vivṛtti on this text which was later on commented upon by Abhinavagupta (*Iśwarapratyabhiñā Vivṛti-Vimarśinī or Bṛhatī Vimarśinī*). He composed devotional poems, of which *Śivastotrāvalī* is a landmark in the Indian devotional literature. Utpala's poetic compositions were compiled by his disciples - Śrī Rāma and Ādityarāja, Later a great scholar, Viśwavasta, divided these into 20 *stotras* assigning a pertinent title to each. It is believed that Utpala himself had assigned the titles – *Saṅgrahastotra*, *Jayastotra* and *Bhaktistotra* to 13th, 14th and 15th *stotras*. This devotional composition is known as *Śivastotrāvali* (a rosary of hymns to Śiva) on which Kṣemarāja, a disciple of Abhinavagupta wrote a Sanskrit commentary. Persian scholars of Kashmir have termed *Śivastotrāvali* (or Utpala-Stotrāvali) as *Janoon-e-Kamil* (divine ecstasy of the sage). The pupil and son of Utpaladeva, Guru

Lakṣmaṇanātha initiated Abhinavagupta in the non-dualistic philosophy and meditation. Guru Śambhunātha of the Jalandhara *pīṭha* who comes in the lineage of Ardha-Trayambaka school was also the teacher of Abhinavagupta.

The tradition of Kshmir Śaivism ascribes two seminal texts *Śiva-Sūtra* and *Spanada Kārikā* to Siddha Vasugupta. *Rājataraṅgini* of Kalhaṇa[15] records that Bhaṭṭa Kallaṭa, the pupil of Vasugupta, was a contemporary of King Avantīvarman of Kashmir (855-883 AD) On the other hand Kṣemendra,[16] a great poetician, philosopher and direct disciple of Abhinavagupta refers to a tradition which holds that Vasugupta preserved the texts of *Śiva- Sūtra* which he had found inscribed on the rocks of *Mahādeva* mountain in Kashmir.[17] The *Spanda-Kārikā* (or *Sūtra*)[18] is also ascribed to Bhaṭṭa Kallaṭa, a contemporary *siddha* of Vasugupta. But both *Kṣemarāja* in his commentary *Spanda-Nirṇaya* and Maheśwarānanda in his celebrated work *Mahārtha-Mañjarī* attribute this work to Vasugupta. Several other works, such as *Spandāmṛta*[19] and *Vasavī Tīkā*, a commentary on the *Bhagavadgītā*, are ascribed to Vasugupta. Bhaṭṭa Kallaṭa's (855 AD) biographical details are not much known except for his time and works. He composed a commentary *Spanda Sarvasva* on the *Spanda Kārikā*. *Tattvārtha-Cintāmaṇi* is a commentary on the last quarter of the *Śiva-Sūtra*. He composed two more texts *Spanda Sūtra* (vide the authority of Bhāskarācārya's *Vārttika* on the *Śiva-Sūtra*) and *Madhuvāhinī*.[20] Rāmakaṇṭha (10th Century AD) contributed an important commentary, *Spanda-Vivaraṇa-Sāramātra* on the *Spanda-Kārikā*. His two more works are also recorded in Kashmir Śaivism (Kashmir Sanskrit Series 1914) with a question mark. Bhāskarācārya, an older contemporary of Abhinavagupta, composed *Śiva-Sūtra Vārttika*, a commentary on the *Śiva-Sūtra* and *Vivekajñāna* (referred only). Both Bhūtirāja and his son referred as Bhūtirājatanaya were the teachers of Abhinavagupta in the domains of dualistic Śaivāgamas, *Brahma-Vidyā* and *Krama* philosophy. Abhinavagupta's *Tantrāloka* is full of references to the dualist and the dualist-cum-non-dualist schools of the Śaiva/Tantra philosophy which he quite often contests and refutes.[21] *Siddhānta* and *Lakulīśa Pāśupata* are the two major branches of these *āgamic* sects that still flourish in South India.

IV

We are fortunate that Abhinavagupta, like many scholars-poets of great repute, is not silent about his lineage and life. In *Parātrimśikā Vivarṇa*, he vividly gives the name of his earliest ancestor as Atrigupta who was born in Antarvedi – the Doab between the Ganges and the Jamuna.[22] Again at many places in *Tantrāloka* he refers to the intellectual environs of his time, his family members, his teachers in various disciplines and also the mighty kings who also contributed to the glory of Kashmir. Lalitaditya (725-761 AD) also known as Mukhtapīḍa was "fond of conquests." He defeated Yasosvarman, the king of Kannauj, and along with the booty also brought Atṛigupta, ancestor of Abhinavagupta, to Kashmir. Abhinavagupta records: "In that beautiful city (Srinagar) like that of Kubera's (Alakapurī) in front of the temple of Bhagawān Śītamśumauli (Śiva having the moon as his crest) on the Vitastā (Jhelum river), the king got built for him a spacious house and also granted a *jāgīr* of land to him. However, there is a veritable gap of a century and a half between Atrigupta and Abhinavagupta's

grandfather Varahagupta for which Abhinavagupta does not provide any details of his family. But he explicitly records the name of his father and mother as Narasimhagupta, popularly known as Chukhulaka and Vimalakala respectively.[23]

Mahāmāheśwara Abhinavaguptapādācārya (a *yoginībhūḥ*, 'born of the yogic powers' as his commentator Jayaratha describes him[24]) is the watershed in the intellectual history of India. As we see in the subsequent sections, he studied under one of the best teachers of his time in major disciplines like grammar, poetics, philosophy, *tantra* and mysticism which is always compounded by his own gifted reflections. That is the reason his statements have been held with great regard in the Indian intellectual tradition. Abhinavaguptapāda's exposition of the issues relating to these domains remained unquestionable and has prevailed in the subsequent times. He was preceded by the long and rich *āgamic* traditions and philosophical thought. There is no historical evidence as such of the origin of these *āgamas*. In the form of intimate dialogue between Śiva and Pārvatī, these *āgamas* are rich in philosophical and mystic *tāntric* content. On the basis of available historical evidence, Kashmir seems to be the home of *āgamic* traditions.[25] These *āgamas* are categorized on the basis of their nature and mode of the philosophy they expound. Like the thought systems that emerged from the Vedic sources, *āgamas* are also divided as dualist, non-dualist and dualist-cum-non-dualist. Emanating from these sources, the four traditions of Kashmir Śaivism - *dvaita* (dualist), *dvaitādvaita* (dualist-cum-non-dualist), *advaita* (non-dualist) and the school of *Ardha*-Trayambaka (from the side of Śrī Trayambaka's daughter) have been recognized in Kashmir. Scholars have often associated the dualist and non-dualist schools of Śaivism in South India such as: Vīra, Nakulīsa Pāśupata, Raseśwara and Siddhānta Śaiva with the traditions of Śaiva philosophy Kashmir.[26] The South Indian branches of Kashmir Śaivism are mainly the dualist or dualist-non-dualist schools. These philosophical systems of all the traditions of dualist and non-dualist scholars belong to the *saguṇa ātmavādī āstika* branch of Indian philosophy. It seems that the non-dualist systems like *Pratyabhijñā* flourished in Kashmir and other two branches migrated towards South India. However, there is no sufficient evidence to establish as to why these systems migrated and stayed in South India. This also looks strange as we do not find any other trace of these systems in central India. Varanasi remained an exception in this regard as it has been the seat of learning of many intellectual and mystic traditions of India. Here we also have historical as well as mythical evidence to establish its association. As an important Śaiva seat of learning and cult, even today the culture of Varanasi/Kashi bears some traces of *Pratyabhijñā* system of Kashmir.[27]

On the basis of internal textual sources, we may have the following dimensions of Abhinavagupta's learning. In *Tantrasāra* he states the argument for studying various disciplines from the respective outstanding scholars who originally belong to that school and inherit a vast amount of learning. On the basis of the evidence provided by Abhinavagupta himself in his philosophical, literary and *Tantric* works we may posit the following names of his teachers with regard to the disciplines.

Moreover, Abhinavagupta mentions his thirteen other teachers in a verse, which is quoted in Mammaṭa's *Kāvyaprakaśa* edited

Sources of Abhinavagupta

His teachers	Texts and disciplines
1. Narsimhagupta	Grammar
2. Vāmanātha	Dual and dual-non-dual Tantra
3. Bhūtirājatanaya	Dualist Śaiva Philosophies
4. Lakṣmaṇagupta	Pratyabhijñā, Krama, Trika
5. Bhaṭṭta Indurāja	Dhvani Siddhānta, *Gītā* (see Hindi *Abhinvabhāratī* p.35, *Bhagavad - Gitdrthasamgraha* I.6.)
6. Bhūtirāja	Brahrnavidya, Krarna Darsana, Dualistic Saivagamas
7. Tautta Bhaṭṭta	Natyasastra
8. Śambhūnātha	Kaulagama
9 Abhinanda (10th century AD)	Literature (author of *Kādambari Kathāsārai*)

by Acharya Visweshwara.[28] Since Abhinavagupta is a representative teacher of all the branches of Kashmir Śaivism and is a great synthesizer in the tradition, it is difficult to classify his works and to consider him a philosopher of a particular branch. His works encompass a range of disciplines marked with his scholarship – *tantra*, philosophy, poetics, literary compositions, music etc. However, the tradition holds that he is the philosopher of Kula branch of Kashmir Śaivism. This claim is supported by his inclination towards this system in his *Tantrāloka.* Abhinavagupta's literary activities lie between 980-1020 AD. His philosophical works precede the literary works. *Locana* was composed prior to *Abhinavabhāratī* because *Abhinavabhāratī* bears the reference of *Locana.*[29]

What makes Abhinavagupta remarkable is not only his own authoritative and extensive works in various domains of knowledge. He is distinguished, like Ācārya Śaṅkara, for nurturing and developing a whole *śiṣya-varga* (group of disciples) of great repute. Among his direct or indirect disciples of repute are: Kṣemarāja, Madhurāja Yogin, Yogarāja, Subhaṭ Datta, Jayaratha, Śobhākaragupta, Bhaskarakaṇṭha, Kṣemendra, Maheśwarānanda (also known as Gorakṣa) and Varadarāja (also known as Kṛṣṇadāsa).

In the colophons of all his works, Kṣemarāja calls himself a disciple of Abhinavagupta – Pādācārya. Madhurāja Yogin in his *Dhyānaślokāḥ* describes him as one of the greatest disciples of Abhinavagupta[30] who noted down the exposition on music orally delivered by Abhinavagupta. Kṣemarāja, like an able disciple of his great teacher wrote in the disciplines of *tantra*, poetics and philosophy. He wrote a commentary, *Udyaota*, on Abhinavagupta's *Locana* which is not available. His major works include: *Svacchandodyota* (a commentary on *Svacchanda Tantra*), *Netrodyota* (a commentary on *Netra Tantra*), *Vijñānabhairavodyota* (a commentary of *Vijñānabhairava*, a text of Śaiva Yoga), *Spanda-Sandoha* (a commentary of the first verse of *Spanda-Kārikā*), *Spanda-Nirṇaya* (a commentary on the whole *Spanda- Kārikā*), *Pratyabhijñāhṛdayam* (with his own commentary), *Śiva-Sūtra-Vimarśinī*, *Vivṛti* (on *Stava-Cintāmaṇī*), *Utpala Stotrāvalī-Tīkā*, *Parā-Praveśikā*, *Tikā* on *Sāmba-Pañcāśikā*, a commentary on the *Krama-Sūtra*, *Stotra* (devotional composition), *Bhairavānukaraṇa- Stotra*, *Paramārtha-Saṅgraha- Vivṛti* and *Vivṛti* on *Parameśa-Stotrāvali* of Utpaladeva. Madhurāja Yogī, a very close and devoted disciple of Ācārya Abhinavagupta, wrote three devotional poems: *Svātmaparāmarśa*, *Gurunāthaparamarśa* and *Śāstraparāmarśa*. Prof. K.C. Pandey writes that the manuscripts of these texts were in possession of Gopinath Kaviraj and Mahāmahopādhyaya Narayana Khriste of Varanasi.[31]

Yogarāja (second half of 11th century AD) commented upon the *Paramārthasāra* of Abhinavagupta. His commentary is known as Vivṛti. In the concluding line of this text he calls himself a disciple of Kṣemarāja.

Subhaṭadatta (later half of 12th century AD) is the first known commentator on *Tantrāloka*. This commentary, *Vivṛti*, has not been available so far. Jayaratha in his *Viveka* states that his initiation in Śaivism was performed by Subhatadatta.[32]

In the last chapter of his commentary *Viveka* (on *Tantrāloka*), Jayaratha (12-13th century AD) provides a description of his ancestors. The *Viveka* is indispensable for understanding the encyclopedic work *Tantrāloka*. Jayaratha also contributed two works on Indian poetics: *Alaṁkāra-Vimarśinī* (a commentary on the Kashmir poetician Ruyyaka's *Alaṁkāra-Sarvasva*) and *Alaṁkārodāharana*.

Śobhākaragupta wrote a commentary on Abhinava's *Bhairava-Stotra* from the Vaiṣṇavite point of view. Prof. K.C. Pandey possessed a MSS. of this commentary.[33]

Bhāskarakaṇṭha (18th century AD) wrote his famous commentary *Bhāskarī* on *Iśwara- Prtyabhijñā- Vimarśnī* of Abhinavagupta. He translated/transliterated the *Lalla-Vāk* (devotional composition of the 14th century woman saint poet Lalla Devi) into Sanskrit. Bhāskarakaṇṭha wrote a commentary on the *Yogavāśiṣṭha* (ascribed to sage Vālmiki) which is Śaivite interpretation of this text. Unfortunately the commentary is no longer available. He also composed *Harseśwara-Stotra*, a devotional poem on the occasion of his visit to the Harṣeśwara temple in Kashmir.

Kṣemendra was the direct disciple of Abhinavagupta and is author of the school of *Aucitya* (Propriety) in Indian poetics vide his work *Aucitya-Vicāra-Carcā*. His other works include: *Mahābhārata-Mañjarī, Rāmāyaṇa-Kathā-Sāra, Cāru-Caryā, Nīti-Kalpataru, Daśāvatāra-Carita. Samaya-Mātṛkā, Bṛhatkathā-Mañjarī and Suvṛtta-Tilaka.*

Maheśwarānanda[34] (12th century AD, the celebrated author of *Mahārtha-Mañjarī* and a commentary thereupon *Parimalā*, was a dedicated follower of Abhinavagupta. Though he did not belong to Kashmir (being from the country of Cola) but he received *Pratyabhijñā* and other branches of Kashmir Śaivism from the lineage of his *gurus*. He is equally well-versed in Kaula & Krama systems. He frequently quotes from Abhinavagupta & acknowledges his debt in study of poetics and philosophy.

Other eminent Sanskrit scholars of Kashmir are: allaṭa (poetics), Ādyanātha, Ānandavardhana (poetics - the founder of Dhvani School and literature), Ānandakavi, Udbhaṭa (poetics), Uvvaṭa (poetics), Kallaṭa (philosophy), Kuntaka (poetics - founder of Vakrokti School), Keśava, Guṇādhya (literature), Gorakṣanātha, Jayadratha, Jayaratha (philosophy and poetics), Jayantabhaṭṭa (Naiyāyika), Jaalhaṇa, Dāmodara, Dṛdhabala, Nāgārjuna, Nārāyaṇakaṇṭha, Nīlamuni, Puṇyarāja, Puṇyānanda, Pratihārendurāja (poetics), Ballala, Bhaṭṭatauta (poetics), Bhaṭṭanāyaka (poetics), Bhartṛmeṇṭha, Bhallaṭa, Bhāmaha (founder of Sanskrit poetics - particularly of the Almkāra School), Bhīmabhaṭṭa, Maṅkhaka (poetics), Mahimbhaṭṭa (poetics and Nyāya philosophy), Mukulabhaṭṭa (Mīmāṁsā philosophy), Muktākaṇa, Murāri Kavi, Ratnakantha, Rāmakaṇṭha, Ratnākara, Rudraṭa (poetics), Ruyyaka (poetics), Lalla, Bhaṭṭalollaṭa (poetics),

Vāmadevabhaṭṭa, Vāmana (poetics - founder of the school of *Rīti*), Bilhaṇa (literature), Śambhukavi, Śilābhaṭṭārikā, Śivaswāmi, Śrīśaṅkuka (poetics and *Nyāya* philosophy), Śrīharṣa, Sadyojyoti, Suvrata, Somadeva, Somasambhu, Somendra, Harścandra, Helārāja (grammarian) Hrasvanātha, Aghoraśivācārya, Indurājabhaṭṭa, Eraka, Ghaṇṭaka, Tryayambakāditya, Devabala, Bṛharspati, Bhāskarakaṇṭha, Varadarāja (grammar and Tantra), Śivānandanātha, Śobhākaragupta, Śyamalaka, Subhṭadatta, Somarāja.

Kashmir along with Gandhāra remained one of the two major centres of Abhidharma branch of Buddism for centuries.

V

Kashmir also nurtures an illustrous tradition of mystics, sages and saints. Nund Rishi, as the Hindus of Kashmir reverently call him, was a great synthesizer of Hinduism and Sufism. Lad Ded, Rupa Bhawani, Reshi Pir Pandit, Riche Ded, Swami Ramji, Swami Jivan Shah, Swami Paramanand, Swami Ramji, Swami Shankar Razdan, Swami Vidyadhara, Swami Sonkak Ji, Bhagawan Gopinath Ji, Kral Bab Ji, Khwaja Lassa Sahib, Swami Lakshman Joo, Pandit Zinda Koul, Pandit Radha Krishna Kaul, Swami Aftabjoo Wangnoo Mohtsib, Swami Maheshwar Nath Ji, Swami Mirza Kak, Swami Govind Kaul and many other saints have been the mystic luminaries of Kashmir. It is not an easy task to present the full glory of Śaradā Deśa, Let us conclude with these words of Lal Ded:

With a thin rope of untwisted thread
Tow I ever my boat o'er the sea.
Will God hear the prayers that I have said?
Will he safely over carry me?
Water in a cup of unbaked clay,
Whirling and wasting, my dizzy soul
Slowly is filling to melt away.
Oh, how fain would I reach my goal.
(*Translated by* R.C. Temple)

Kashmir is an over-arching concept - a unifying principle of this whole vast Indian sub-continent. It is the birth-place of *Pratyabhijñā Darśana* (Philosophy of Re-cognition).[35] In the contemporary circumstances, one can only pray and hope that this vast sub-continent will wake up to its importance and contribution and will 're-cognize' both this Kaśyapa Bhūmi/Sāradā Deśa and its *Pratyabhijñā*.

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2. *sā vidyā yā vimuktaye.*
3. *na hi jñānena sadṛśam pavitramiha vidyate, Bhagwad Gītā* 4.38.
4. See *Rājaśekhara's Kāvyamīmāmsā*, Ch 2.
5. *Ibid.*, Ch. 6
6. *"gṛhe gṛhe sabhyapura dhrivargā vyavāharan Saṇskṛtabhāṣṇena"* Quoted in *Kāśmiretihāsa* by Acharya Hanumatprasad Shastri, p.12.
7. *"Kāsmīraṁ caturdaśavidyānāṁ pītham"*, says the great Sanskrit epic-poet and philosopher Śrīharṣa (*Naiṣdhīyacaritaṁ* 16.131)

   Fourteen *vidyāsthāna* (disciplines of leaming):

   Purāṇanyāyamimāṁsādharmaśāstāṅgamiśritāḥ /
   vedāḥ sthānāni vidyānāṁ dharmasya ca caturdaśa //
   [*Yājñyavalkya Smṛti*, 1.3]

   Fourteen *vidyāsthāna*:

   4 Veda+6 Vedāṅga+ 4 Śāstra (18 *Purāṇa*, 6 *Ānvikṣikī*, 2 *Mīmāṁsā*, 18 *Major Smṛti*) = 14
8. The title of the celebrated work in Indian history before the advent of Islam by A.L. Basham.
9. *Rājataraṅginī* 1.29-43

10. *Tantrāloka* 37. 40-41.

11. āgama: non-contingent texts (*apauruṣeya*), one of the two branches of Indian discourses (Another is *nigama* = Veda); a name of the *tāntric* system that generally refers to the early *āaiva* literature on Tantra. Vācaspati Miśra, in his *Tattvavaiśāradī* (on *Yogasūtra* of *Patañjali*) I.7. explicates: *ā g a c c h a n t i b u d d h i m ā r o h a n t i yasmādabhyudayaniḥśreyasopāyḥ sa āgamaḥ* [That through which the intellect attains welfare and salvation is *āgama*]. According to the *Vārāhī* Tantra, there are seven characteristics/topics of *āgama*:
sṛṣṭiśca pralayaścaivadevatānāṁ yathārcanaṁ /
sādhanaṁ caiva sarveṣāṁ puraścaraṇ? meva ca //
ṣaṭkarmasādhanaṁ caiva dhyānayogaśacaturvidhaḥ /
saptabhihrlakṣaṇairyktamāgamaṁ tad vidurbudhāḥ //
[1. Creation, 2. Dissolution, 3. Methods of the rituals related to the deities, 4. Ways of achieving the desired ends, 5. *puraścaraṇa:* Accomplishment of the rituals like destruction, enchantment, detachment, etc., 6. *ṣaṭakarma:* means of peace, enchantment, hindrance, antipathy, detachment and destruction, 7. meditation of the concerned/desired deity with concentration of mind that facilitates the manifestation of the deity.
Āgama (s) are action-oriented (*nigamas:* knowledge-oriented). They emphasize the practical aspects of knowledge, i.e. ways to achieve the real state of Being.
The *āgama* (scripture) deserves the status of epistemology (*pramāna*). Abhinavagupta brings forth the essential feature of *āgama:* All the *āgama* share one essential feature that their validity and strength is derived from *prasiddhi* (conventions or general consensus). The truth they contain has never been contradicted with worldly experience. (*Tantrāloka* XXXVII. 1).
Jayaratha also explains that *prasiddhi* which has been accepted/established beyond doubt, is *āgama* and it is one of the valid means of knowledge. It never contradicts our experience of the world [*Tantrāloka* (*Viveka*) I.18]
In Buddhism, the *sūtra* (aphorism) of *Saravāstivādin* (one of the four schools of the Buddhist thought that holds: Everything, mind and matter, exists.) are also called *āgama.* The *Theravādī sūtra* are called *nikāya.* The seminal Jain texts are also designated as *āgama.*

12. Pāṇini, *Aṣṭādhyāyī* : *dṛṣṭam sāma* 4.2.7.

13. J.C. Chatterji, Kashmir Shaivism, pp.7-21.

14. *Tantrāloka* 37.85

15. *Rājatarangiṇī*, Ch. V. 66.

16. Kṣemarāja, *Śiva-Sūtra- Vimarśinī* (Introduction)

17. Jayaratha also refers to this sacred mountain which must have been an important pilgrimage till that time. *Viveka* commentary on *Tantrāloka* Ch. 37 (the appendix part, verse 37)'

18. Although *sūtra* is a technical word in grammar and philosophy, in Śaiva literature it has often been used as a synonym for *kārikā.* For more details on this topic see Rajasekhara's *Kāvyamīmāṁsā*, Ch.2.

19. J.C. Chatterji's Kashmir Śaivism, p. 37. However, Prof. K.C. Pandey has a different opinion. For details, see his pioneering work Abhinavagupta: An Historical and Philosophical Study, p. 156.

20. J.C. Chatterji's *Kashmir Shaivism*, p. 37

21. Jayaratha makes an explicit reference to the philosophers of these schools in his *Viveka* on *Tantrāloka* VI. 250.

22. *Parātrīśika- Vivaraṇa.*

23. *Tantrāloka* 1.1.

24. *Viveka* on *Tantrāloka*, 1.1.

25. Vide Cultural Heritage of India. Vol. V, Introduction.

26. S.S. Suryanaryana Shastri, "The Philosophy of Saivism" in Cultural Heritage of India, Vol. III, p. 396. fn. "The contrast in localities is unsound; for many of the early writers of the realist school, e.g., Sadyajyoti, Rāmakaṇṭha, Nārāyaṇakaṇṭha and others seem to have belonged to Kashmir. Tradition has it that Tirumular, perhaps the earliest Tamil Shaivite, brought Shaivism to the South from the North, possibly Kashmir. The editors of the Kashmir Shaivism series recognize that dualist Shaivism too has a home in Kashmir; and one of the works published by them, the *Nareśvara-Parikṣā*, belongs to this school".

27. Mahakavi Jay Shankar Prasad's monumental work Hindi epic Kāmāyanī reflects deep influence of this philosophy. Dr. Parahamsa Mishra an outstanding scholar of this system also belongs to this center of India's intellectual traditions.

28. Acharya Visweshwara (ed.) (1960), *Kāvyaprakśa*, p. 52.

29. *Abhinavabhāratī.* (Kashi Series) p. 368.

30. *Kṣemarājaprabhṛtibhirakhilaih sevitaḥ śiṣyavargaḥ.*

31. Abhinavagupta: An Historical and Philosophical Study, p. 257.

32. *Tantrāloka* (*Viveka*) 12.433.

33. Abhinavagupta: An Historical & Philosophical Study, p. 263.

34. *Mahārtha-Mañjarī* 202.

35. *pratīpamātmābhimukhyana jñānam prakāśaḥ* (*Īśvara-Pratyabhijñā-Vimarśinī* I.1.)

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— *Parātrīśikāvivaraṇa* [For English tr. see Singh, Jaidev (1988)]. See also under KSTS No.18.

— *Tantrasāraḥ* (2 Vols.), [(For Hindi tr. and comm. see Mishra, Paramahansa (Dr.)].

— *Paramārthasāra*, (with) Vivṛti, [For Hindi tr. see Dwivedi, Dr. Kamala, and for Eng. under Barnett, L.D.].

—*Ghatakarparakulakavivṛti*, [See Tripathi, Radhavallabh].

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Title	Author	Commentator	Commentary
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2. *Tattvasaṁgrahaḥ*	Saddyojyoti	Aghoraśiva	*Lāghvīvivṛtti*
3. *Tattvatrayanirṇaya*	Saddyojyoti	Aghoraśiva	*Vṛtti*
4. *Ratnatraya*	Śrīkaṇṭhasūri	Aghoraśiva	*Ullekhinī*
5. *Bhogakārikā*	Saddyojyoti	Aghoraśiva	*Vṛtti*
6. *Nādakārikā*	Rāmakantha	Aghoraśiva	*Vyākhyā*
7. *Mokṣakārikā*	Sadyojyoti	Ramakaṇṭha	*Vyākhyā*
8. *Paramokṣnirāsakārikā*	Saddyojyoti	Ramakaṇṭha	*Vṛtti*

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13. *The Shaṭ Triṁshatattva Sandoha* (with Comm. by Rājānaka Ānanda.
14. *The Bhāvopahāra*, (of Chakrapāṇi Nātha).
15. *The Parāpraveśikā*, (of Kṣernarāja)
18. *The Parātriṁshikā* (with Commentary by Abhinavagupta), with notes by M.M. Pandit Mukunda Rāma Shastri.
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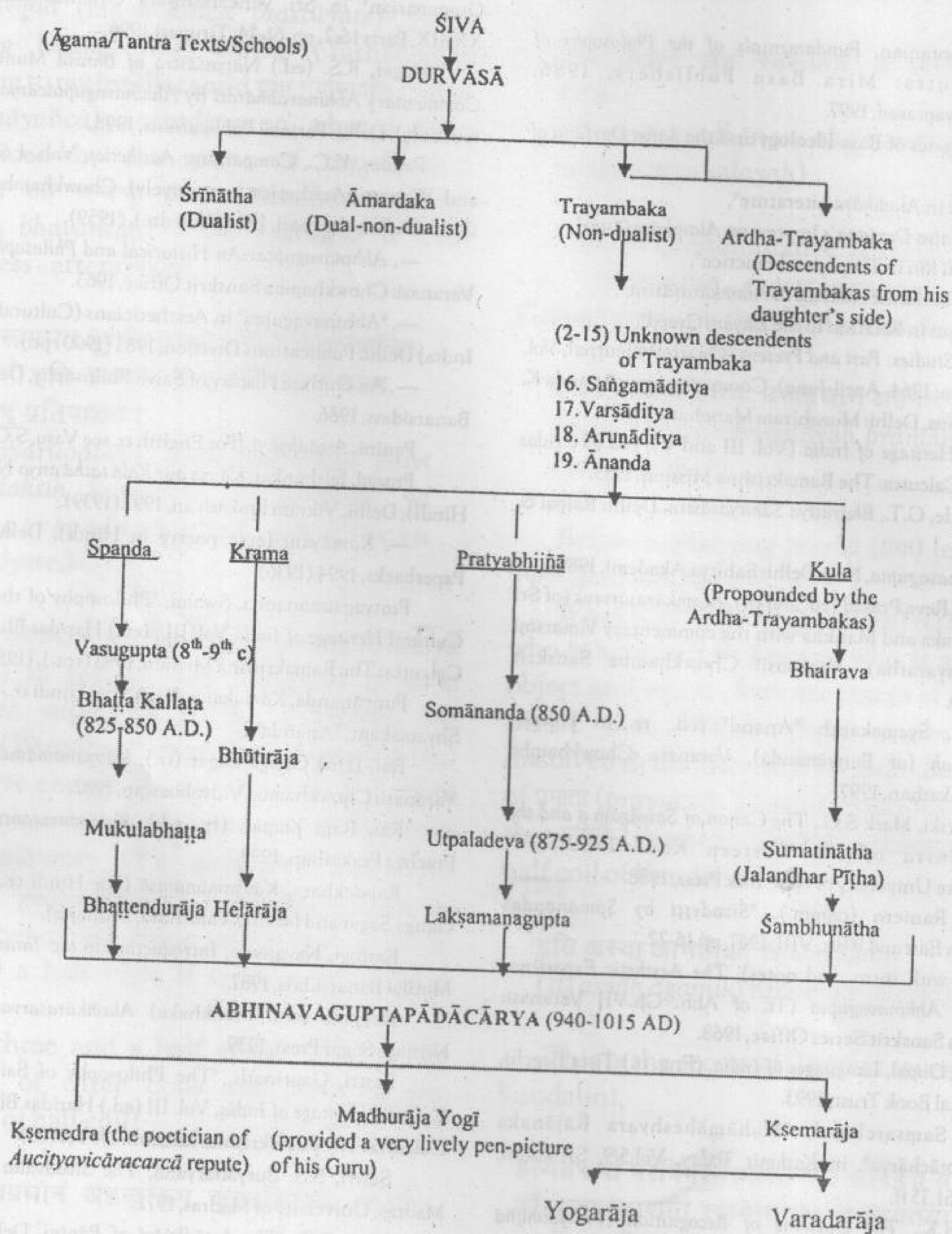
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APPENDIX 1

ŚAIVA PHILOSOPHY: GENESIS AND MAJOR SCHOOLS
A MYTHOLOGICAL AND HISTORICAL VIEW



As Kashmir remained for long a major center for both, one may notice some debate and concern between these two systems.

The vast corpus of writings of Abhinava's works (41 major and minor works ascribed to him) can be classified as: *tāntṛka*, philosophical and literary. *Tantrāloka* is an encyclopedic text of *tantra vāṅmaya*.

APPENDIX 2

CLASSIFICATION OF ABHINAVA'S WORKS

(41 major and minor works ascribed to him)

Āgamika	Poetics	Poetical	Philosophical
Krama Kula Spanda	1. Dhvanyālokalocana	1. Bhairavastotra	1. Bodhapañcadaśikā
TANTRĀLOKA and other *tantric* works	2. Abhinvabhāratī	2. Kramastotra	2. Bhavadgītārtha-saṃgraha
	*3. Nāṭyālocana	3. Dehasthadevatāstotra	3. Paramārthasāra
	*4. Kāvyakautukavivaraṇa	4. Anubhavanivedanaṃ	4. Īśvarapratyabhi-jñāvimarśinī
	5. Ghaṭakarparkulaka vivṛti	5. Devistotravivarṇa	5. Īśvarapratyabhi-jñāvivṛtivimarśinī
		6. Śivaśaktyāvinā-bhāvastotra	*6. Śivadṛṣṭālocana
		7. Prakaraṇastotra	*7. Prakīrṇākavivaraṇa
			8. Bimba-pratibimbavāda
			9. Laghvīprakriyā

(* Texts not available so far.)

Abhinvagupta is the most authentic *ācarya* of all the Tantric cults and his *Tantrāloka* is a representative text of all the branches of Kashmir Śaivism like Spanda, Krama, Kula and also of Pratyabhijñā. These systems share the same ontology and epistemology. However, there is some difference in their rituals. The Kula system appears to be the most ancient among all these four branches, as text of other three schools refer to the presence of this system. Even many basic and most ancient *āgamas* like *Rudrayāmala, Parātriśikā, Mālinivijayottara* bear direct reference to this system. Under the influence of this system Abhinavagupta accepts the thirty seventh principle, i.e., *Anuttara tattva*, the sole substratum of all the thirty six principles.

APPENDIX 3

(A) EIGHTFOLD CLASSIFICATION OF THE SIXTYFOUR BHAIRAVA TANTRAS*

I. Bhairavāṣṭaka	III. Matākhyāṣṭaka	V. Cakrāṣṭaka	VII. Vāgiśāṣṭaka
1. Svacchanda	*1. Rakta*	*1. Mantracakra*	*1. Bhairavī*
2. Caṇḍa	*2. Lampaṭa*	*2. Varṇacakrn*	*2. Citrikā*
3. Bhairava	*3. Mata*	*3. Śakticakra*	*3. Haṁsa*
4. Krodha	*4. Lakṣmī*	*4. Kālacakra*	*4. Kadambikā*
5. Unmattabhairava	*5. Calikā*	*5. Vinducakra*	*5. Hṛllekā*
6. Asitānga	*6. Piṅgalā*	*6. Nādacakra*	*6. Candralekhā*
7. Mahocchuṣma	*7. Utphullaka*	*7. Guhyacakra*	*7. Vidullekhā*
8. Kapālīśa	*8. Viśvādya*	*8. Khacakra*	*8. Vidumat*
II. Yamalāṣṭaka	**IV. Maṅgalāṣṭaka**	**VI. Bahurūpāṣṭaka**	**VIII. Śikhāṣṭaka**
1. Brahmayāmala	*1. Picubhairavī*	*1. Andhaka*	*1. Bhairavaviśākhā*
2. Viṣṇuyāmala	*2. Tantrabhairavī*	*2. Rurubheda*	*2. Vīnā*
3. Svacchanda	*3. Tatabhairavī*	*3. Aja*	*3. Viṇāmaṇi*
4. Ruru	*4. Brāhmikalā*	*4. Mūla*	*4. Sammoha*
5. Ātharvaṇa	*5. Vijayā*	*5. Varṇabhanṭha*	*5. Dāmara*
6. Rudra	*6. Candrākhyā*	*6. Viḍaṅga*	*6. Atharvaka*
7. Vetāla	*7. Maṅgalā*	*7. Javālin*	*7. Kabandha*
**	*8. Sarvamaṅgalā*	*8. Mātṛrodana*	*8. Siraścheda*

* This list is based on the description provided by Jayaratha in his commentary *Viveka* [TA I.18]. For details see R.C. Dwivedi and Navajivan Rastogi (eds.; 1987). TA Vol. I, pp. 284-5. For a bit variant list of sixty-four tantra one may also refer to the commentary of Lakṣamīdhara on *Saundrayalaharī* (verse 31, *"catuḥṣaṣṭyā tantraiḥ sakalamatisandhāyabhuvana...."* of Ācārya Śaṅkara.

(B) Vāmakeśvara Tantra or Nityāṣoḍaśikārṇava Tantra

(I. 13-20) enumerates the following sixty-four tantra:

Mahāmayāśambara or Mahāmāyā Tantra
Yoginījālaśambara or Jālaśambaratantra
3-10. Bhairavāṣṭaka (8)
11-18. Bahurūpāṣṭaka (8)
19-26 Yāmalāṣṭaka (8)
27. Candrajñāna
28. Vāsuki
29. Mahāsammohana
30. Mahocchuṣma
31. Mahādeva
32. Vātula
33. Vātulottara
34. Hṛdbheda
35. Mātṛbheda
36. Guhya
37. Kāmika
38. Kalāvāda
39. Kalāsāra
40. Kubjikā
41. Matottara
42. Vāṇā
43. Trotala
44. Trotalottar
45-49. Pañcāmṛta
50. Rūpabheda
51. Bhuta
52. Dāmara
53. Kulasārā
54. Sarvajñānottara
55. Mahākālī
56. Mahālakṣmī
57. Siddhayogīśvarī
58. Kurūpikā
59. Rūpikāmata
60. Sarvavīra
61. Vimalā
62. Aruṇeśa
63. Mohinīśa
64. Viśuddheśvara

(C) TEN DUALIST TANTRA

According to the details provided by Rājānaka Jayaratha:

1. Kāmika, 2. Yogaja, 3. Cintya, 4. Mukuṭa, 5. Anśmān 6. Dīpta, 7. Ajita, 8. Sūkṣma, 9. Sahasra, 10. Sūprabheda.

According to Kiranāgama:

1. Kāmika, 2. Yogaja, 3. Cintya, 4. Kāraṇa, 5. Ajita, 6. Dīpta, 7. Sūkṣma, 8. Sahastra, 9. Sūprabheda, 10. Anśumat.

(D) EIGHTEEN DUALIST-CUM-NON-DUALIST TANTRA

1. Vijaya, 2. Niḥśvāsa, 3. Madagīta (in some places it is *prodgīta)*, 4. Pārameśvara, 5. Mukhabimba, 6. Siddha, 7. Santāna, 8. Nāsimha, 9. Candrānśu, 10. Vīrabbadra, 11. Āgneya, 12. Śambhū, 13. Visara, 14. Raurava, 15. Vimala, 16. Kiraṇa, 17. Lalita, 18. Saumeya.

Kiaraṇāgama enumerates as follows:

1. Vijaya, 2. Parameśa, 3. Niḥśvāsa, 4. Prodgīta, 4. Mukhabimba, 5. Siddhamata, 6. Santāna, 7. Nārasimha, 8. Candrahāsa, 9. Bhadra, 10. Svāyambhuva, 11. Virakta, 12. Kauravya, 13. Mukuṭa, 14. Kiraṇa, 15. Lalita, 16. Āgneya, 17. Para.

APPENDIX
SIXTY-FOUR FINE ARTS

(Lalita *kalā* also known as upavidyā or ancillary disciplines):

1. *gāta* (song)
2. *vādya* (musical instruments)
3. *nṛtya* (dance)
4. *ālekhyaṁ* (painting! drawing)
5. *viśeṣakacchedyaṁ* (paper work/ cutting to manifest an artistic form)
6. *taṇḍulakusumavalivikāra* (decoration with rice flour/rañgoli)
7. *puṣpāstaraṇa* (decoration with flower)
8. *daśanavasanāṅgarāga* (teeth polishing; body massage with fragrant unguent)
9. *maṇibhūmikākarma* (decoration with precious gems)
10. *śayanaracana* (decoration of the bed room)

11. *udakavādyaṁ (playing jalataraṅga* and other similar instruments)
12. *udakāghāta* (water play, splashing one another with water)
13. *citrāyoga* (knowledge of the usage of medicine)
14. *mālyagrathanavikalpa* (garland making)
15. *śekharakāpiḍayojana* (adorning hair-lock)
16. *nepathyaprayoga* (adornment with ornaments, costumes, apparels etc.)
17. *karṇapatrabhaṅga* (designs/drawings on the body-limbs)
18. *gandhayukti* (preparation of scents)
19. *bhuṣaṇayojana* (method of wearing ornaments)
20. *indrajāla* (magic)
21. *Kaucamāra-prayoga* (erotica as taught by Kucumāra)
22. *hastalāghava* (readiness or skill)
23. *vicitraśākayūṣabhakṣyavikarakriyā* (cookery/cuisine)
24. *pānakarasa-rāgāsavayojana* (preparation of various types of drinks)
25. *sūcivānakarma* (needle-work),
26. *sūtra-krīḍā* (thread-work/various types of plays played with threads/ropes)
27. *vīṇā ḍamaruvādya* (playing string and percussion instruments)
28. *prahelikā* (riddles)
29. *pratimālā* (verse compositions)
30. *durvācakayoga* (recitation of difficult/tongue-twisting verses)
31. *pustaka vācana* (recitation from the books)
32. *nāṭaka-ākhyāikadarśana* (dramaturgy: *nāṭaka / ākhyāyikā)*
33. *kāvyasamasyāpūrti* (composition of problem-verses)
34. *paṭṭikāvetravanavikalpa* (carpentry/wood objects)
35. *takṣakakarma* (wood-work)
36. *takṣaṇa* (cutting)
37. *vāstuvidyā* (architecture)
38. *suvarṇarūpyaratna parikṣā* (examination of gold, gems and other precious stones)
39. *dhātuvāda* (metallurgy)
40. *maṇirāga jñāna* (colouring of gems)
41. *ākara jñāna* (knowledge of various mines)
42. *vṛkṣāyurvedayoga* (knowledge of herbs and their usages)
43. *meṣakukkuṭalāvakayuddhaviddhi* (methods of bird-fighting)
44. *śuka-sārikā pralāpa* (training of parrots and other domestic birds)
45. *utsādana-samvāhana-keśamardana kausala* (skill of massage, smearing, hair cutting/ caring)
46. *akṣaramuṣṭikā kathana* (interpretation of citra/pictorial poetry)
47. *malecchita vikalpa* (knowledge of dialects/deviant or non-native tongues or language)
48. *deśabhāṣāvijñāna* (knowledge of the regional languages)
49. *pūspaśakaṭikā* (adornment of small carts with flowers)
50. *nimitta jñāna* (forecasting)
51. *yantra mātṛkā* (mechanical works)
52. *dhāraṇā mātṛkā* (to expand the ability to hold in mind, memory)
53. *sampāṭyaṁ* (group/chorus recitation and singing)
54. *mānasī (development* of thinking faculty)
55. *kāvya kriyā* (poetry)
56. *abhidhāna kośa* (lexicon/vocabulary)
57. *chanda jñāna* (knowledge of prosody)
58. *kriyākalpa* (poetics)
59. *chalita yoga* (mimicry)
60. *vastragopana* (cloth caring/costume)
61. *dyutaviśesa* (chess)
62. *ākarsa krīḍā* (rope-pulling)
63. *bāla krīḍā* (toy making or playing with children/kids)
64. *vainayikī vaijayikī vyāyāma* (politeness, methods of winning over opponents; physical exercise etc.).

* These sixty-four *tantra* or *kalā* are in fact the veils of Paramaśiva in which He makes Himself a limited and multiple Being and in this process He manifests this cosmos that appears different from Him. For more details one may see the *Lakṣmīdharā* commentary on Ādi Śaṅkarācāryas *Saundaryalahrf*, verse 31.

There are different enumerations of these 64 art forms in *Śukranītisāra*, *Śrimadbhāgvad* and Śrībhāsvarājendra's *Svatattvaratnākara*. However, the above list is based on Vatsyayana's *Kāmasūtra*.

APPENDIX 5

LIST OF MODERN SCHOLARS

1. Swami Lakshmanjoo, Kashmir
2. Swami Muktanand, Maharashrta
3. Prof. Kanti Chandra Pandey, Lucknow
4. Pramahans Mishra 'Hans', Varanasi
5. Swami Krisnanad Sagar, Kheda, Gujarat
6. Prof. Neelkanth Gurtu, Kashmir
7. Prof. Baijinath Pandit, Kashmir
8. Pandit Motilal Shastri
9. Brajvallabh Dwivedi
10. Reva Prasad Dwivedi
11. Dr. Paras Nath Dwivedi, Varanasi
12. Prof Torella (Rome University)
13. Prof. Daniel H.H. Ingalls (Harward University)
14. Tzvetan Todorov
15. Mark S.G. Dyczkowski
16. John R. Dupuche
17. Sharika Devi, Sri nagar, Kashmir
18. Janaradan Pathak
19. Rameshwar Jha, Varanasi
20. Jaidev Singh, Varanasi
21. Bettina Baumer, Varansi
22. Prof. R. Gnoli, Rome
23. Prof. Bimal Krishna Matilal, Oxford
24. Andre Padoux
25. R.S. Nagar, University of Delhi
26. Prof. R.C. Dwivedi, Jaipur, Rajasthan
27. Prof. Navajeevan Rastogi, Lucknow
28. Dr. Padma Subrahmanyam
29. Patrick Colm Hogan
30. Marie-Claude Porcher
31. Dr. G.H. Tarlekar
32. Dr. Kamala Dwivedi, Rajasthan University, Jaipur
33. Dr. Bina Aggrawal, Rajsthan University, Jaipur
34. G.T. Deshpande
35. Dr. Hemachandra Chakravati, Varanasi
36. Prof. V. Raghvan
37. Dr. Shyamakant Dwivedi
38. Pandit Mukund Rama Shastri
39. V. Shankaran
40. Ramamurti Tripathi, Ujjain
41. Dr. Ramsagar Tripathy
42. J.C. Chatterji
43. J. Rudrappa
44. Sunther Visuvalingam
45. Rangeshwaranath Madhuresh
46. Dr. Ram Kumar Sharma

APPENDIX 6

ABHINAVAGUPTA'S WORKS

(41 major and minor works in chronological order ascribed to him)

1. Tantrāloka
2. Tantrasāra
3. Tantravaṭadhānikā *
4. Dhvanyālokalocana
5. Abhinavabhāratī
6. Bhagavadgītārthasaṁgraha
7. Paramārthasāra
8. Īśvarapratyabhijñāvimarśinī
9. Bodhapañcadaśikā
10. Parātrīśikāvivṛti/vivaraṇa
11. Mālinīvijayavārttika (lāghvīvimaśinī)
12. Īśvarapratyabhijñāvivṛtivirnarśinī (vṛhatīvimarśinī)
13. Kramastotra
14. Dehasthadevatācakrastotra
15. Bhairavastotra
16. Paramārthadvādaśikā *
17. Anubhavanivedanaṁ
18. Paramārthacarcā
19. Mahopadeśaviṁśaytīkā
20. Anuttaraśatikā/ Anuttarāṣṭikā
21. Tantroccaya
22. Ghaṭakarparkulakavivṛti
23. Kramakeli *
24. Śivadṛṣṭyālocana*
25. Pūrvapañcikā
26. Padārthapraveśanirṇayaṭīkā *
27. Prakīrṇakavivaraṇa * (commentary on the third *kāṇḍa* of Bhartṛhari's *Vākyapadīya*)
28. Prakaraṇavivaraṇa *
29. Kāvyakautukavivaraṇa *
30. Kathāmukhaṭīka *
31. Laghvīprakriyā *
32. Bedavādavidāraṇa *
33. Devistotravivaraṇa
34. Tattvādhvaprakāśikā *
35. Śiva-śaktyāvinābhāvastotra *
36. Bimba-pratibimbavāda
37. Paramārthasaṅgraha *
38. Anuttaraśataka *
39. Prakaraṇastotra *
40. Nāṭyālocana *
41. Anuttaratattvavimarśinī *

* Text is not available so far.

The chronology is based on the internal textual evidences.

Prof. K.C. Pandey provides three more texts ascribed to Abhinavagupta: *Pururava Vicāra, Prayatnapañcāśikā* and *Anuttaratattvavimarśinīvṛtti.*

Kundalinī Vijñāna Rahasyaṁ

by

Ishwarswaroop Swami Lakshmanjoo

स्वाधारादुल्लसन्ती द्युतिविदित–
महादिव्यतेजःस्वरूपा, षट्चक्रं स्फोरयन्ती
गतिकृतमधुरध्वानमावेदयन्ती ।
प्राप्येशं तोषयन्ती दशशतकमले व्याप्य
विश्वं स्थिता या, विश्वानन्दप्रवाहान् वितरतु
भवतां कौलिका कुण्डली सा ।।

(*Svādhārādullasantī dyutividitamahādivyatejaḥsvarūpā ṣaṭcakram sphorayantī prāpyeśam toṣayantī daśaśatakamale vyāpya viśvam sthitā yā viśvānandapravāhān vitaratu bhavatām koulikī kuṇḍalī sā*)

There are three aspects of Kuṇḍalinī - one called "*Prāṇa Kuṇḍalinī*", the other is "Cit uṇḍalinī", and the third is "*Parā Kuṇḍalinī*", at कौलिकी कुण्डलिनी (Koulikī Kuṇḍalinī) is that uṇḍalinī where all the three-fold Kuṇḍalinīs e. Prāṇa Kuṇḍalinī, "Cit Kuṇḍalinī" and "Parā uṇḍalinī" reside. सा (Sā) — that Koulikī uṇḍalinī विश्वानन्दप्रवाहान् (*viśvānandapravāhān*) all the streams and floods of the state of गदानन्द (jagadānanda) वितरतु भवतां (*Vitaratū avatām*) - produce or manifest before you.

The formation of Kuṇḍalinī is described as nder—

स्वाधारादुल्लसन्ती (svādhārādullasantī) – rising om its resting place i.e. मूलाधार चक्र (*mūlādhāra kra*).

Mūlādhāra is the resting place of uṇḍalinī, from this *cakra* when she rises, तिविदित महादिव्य तेजः स्वरूपा (*Dyutividita ahādivya tejaḥ svarūpā*) – by its own glamour she understands and appears to everybody ho experiences the state of rise of Kuṇḍalinī.

She is, महादिव्यतेजः स्वरूपा (*mahādivya tejaḥ svarūpā*) supreme embodiment of प्रकाश i.e. light of consciousness.

षट् चक्रं स्फोरयन्ती (*ṣaṭcakram sphorayantī*) – she vibrates six wheels (*ṣaṭcakra*) which are residing in that central path known as *suṣamṇā*. Vibrating is just to put these wheels into existence, otherwise we also have '*cakras*' but they are dead. We cannot experience it, but it vibrates. She vibrates these six '*cakras*' by गति (gati) – the motion and by that supreme motion she मधुर ध्वानमावेदयन्ती (*madhuradhvānamāvedayantī*) produces very tasty sound or very joyful sound. Having got its confirmation that it is joyful sound by which these six '*cakras*' are vibrated which are residing in the path of suṣamṇā, she प्राप्येशं (*prāpyeśam*) reaches at the seat of Master, Lord Śiva and तोषयन्ती (*toṣayantī*) tries to keep him peaceful, दशशतकमले (*daśaśatakamale*) - in the thousand petalled '*cakra*' in the skull and there, विश्वं व्याप्य स्थिता या (*viśvam vyāpya shitā yā*) she pervades the whole universe of 118 worlds. Let that Koulikī Kuṇḍalinī produce the streams and flows of *jagadānanda* to you.

भोःभोः यौवागमनिष्णाताः श्रोतारः । अद्य मया
कुण्डलिनीविज्ञानविषयमधिकृत्य यथ बुद्धि
यथागुर्वाम्नायंच किन्चित् प्रस्तूयते ।
तत् सावधानतया श्रृण्वन्तु भवन्तः ।

(*Bhoḥ! Bhoḥ! śaivāgamaniṣṇātāḥ śrotāraḥ adya mayā kuṇḍalinīvijñāna viṣayamadhikṛtya yathā buddhi yathāgurvāmnāyamca kiñcit prastūyate. tat sāvadhānātayā śṛṇvantu bhavantaḥ*)

भोःभोः शैवागमनिष्णाताः श्रोतारः (*Bhoḥ! Bhoḥ! śaivāgamanişnātāḥ śrotāraḥ*) Oh! Scholars and Pandits soaked in the secrets of Śaivism, अद्य (*adya*) - today, कुण्डलिनीविज्ञानविषयमधिकृत्य (*kuṇḍalinīvijñāna viṣayamadhikṛtya*) - taking the subject of the knowledge of Kuṇḍalinī, मया किन्चित् प्रस्तूयते (*mayā kiñcit prastūyate*)- I put someting before you, यथाबुद्धि (Yathābuddi) according to my intellect and यथा गुर्वाम्नायंच (*yathā gurvāmnāyañca*) according to what I have experienced by the grace of my Master. सावधानतया तत् श्रण्वन्तु भवन्तः (*sāvadhānatayā tat śṛṇvantu bhavantaḥ*) – let you hear it with awarencess - attentively.

सामान्यरूपतया पूर्णाहन्तारूपा शैवी विसर्गशक्तिः कुण्डलिनी इति कथ्यते, या सार्धत्रिवलयाकारा आम्नायेषु प्रतिपाद्यते ।
(*Sāmānyarūoatayā pūrṇāhantārūpā śaivī visargaśaktiḥ kuṇḍalinī iti kathyate, yā sārdhatrivalayākārā āmnāyeṣu pratipādyate.*)

सामान्यरूपतया कुण्डलिनी (*sāmānyarūoatayā kuṇḍalinī*) in general way Kuṇḍalinī is कथ्यते (Kathyate) supposed to be पूर्णहन्तारूपा शैवी विसर्गशक्तिः (Pūrṇāhantārupā śaivi visargaśaktiḥ) the creative energy of Lord Śiva which is filled with complete I-consciousness. या सार्धत्रिवलयाकारा आम्नायेषु प्रतिपाद्यते (Yā sārdhatrivalayākārā āmnāyeṣu pratipādyate) - which is said in Tantras that it has three and a half coils. In three and a half coils it rests in Mūlādhāra Cakra.

Why three and a half coils? What is the definition of three coils and what is the definition of half coil?

तत्रा प्रमेयप्रधानं अहन्तारूप कुण्डलिन्याः प्रथमो वलयः
(*Tatra prameyapradhānam ahantārūpam kuṇḍalinyāḥ prathamo valayaḥ*)

That I-Consciousness which is attached to cognitive cycle is the second coil of Kuṇḍalinī.

प्रमातृप्रधानं अहन्तारूपत्वं द्वितीयो वलयः ।
(*Pramātṛpradhānam ahantārūpatvam dvitīyo valayaḥ*)

That I-Consciousness which is attached to cognitive cycle is the second coil of Kuṇḍalinī.

प्रमातृप्रधानं अहं स्वरूपत्वं च अस्याः तृतीयो वलयः ।
(*Pramātṛpradhānam aham svrūpatvam ca asyāḥ tritīyo valayaḥ*)

Where predominance is given to *pramātā* i.e. subjective consciousness - that I-Consciousness is the third coil of Kundalinī.

तथावशिष्टार्धवलयः प्रमाप्रधान अहमात्मकः
(*Tathāvaśiṣṭārdhavalayaḥ pramāpradhāna ahamātmakaḥ*)

Before explaining *pramā* (प्रमा) let us define प्रमाता (*pramātā*) first -

What is प्रमाता? प्रमाता (*pramātā*) is that knower who is attached to known, who is attached to object and where there are traces of objectivity before him. Where these traces are also dissolved in the state of प्रमाता (*pramātā*) that stat of प्रमाता (*pramātā*). That I-Consciousness where that प्रमिति (Pramiti) is residing is supposed to be half coil of Kundalinī.

इति अस्या आगमिकी रहस्यप्रक्रिया
(*Iti asyāḥ āgamikī rahasyaprakriyā*)

This is the secret of Tantras revealed about Kundalinī.

इत्थेवंरूपा परविमर्शात्मासौ परा संविदेव यदा बहिर औन्मुख्यलक्षणात् स्वातन्त्रयात् तत्तद्रूपतया अवबिभासयिषया स्वात्मन्येव प्रोल्लसति, तदा सा पराशक्तिर्घटपटादिभावं स्वात्म अभिन्नरूपतया विमृशन्ती सुप्ताहिसदृशी शक्तिकुण्डलिनीति सर्वाम्नायेषु निगद्यते ।

(*Ityevaṃrūpā paravimarśātmāsou parā saṃvideva yadā bahira ounmukhyalakṣṇāta svātantryāta tattadrūpatayā avabibhāsayiṣayā svātmanyevaprollasati, tadā sā parāśaktir ghaṭapaṭādibhāvam svātma abhinnarūpatayā vimṛśanti suptāhisadṛsī śaktikuṇḍalinī iti sarvaāmnāyeṣu nigadyate.*)

इत्येवंरूपा (Ityevamrūpā) - so this way, परविमर्शात्मा (Paravimarśātmā) - the supreme vimarśa i.e., I-Consciousness. That supreme consciousness बहिर औन्मुख्यलक्षणात् स्वातन्त्र्यात् (Bahir ounmukhya lakṣaṇāta svātantryāta) - when takes the support of her freedom - that freedom has got three phases; first phase of स्वातन्त्र्य (Svātantrya) is just towards objectivity, second is when it is directed towards objectivity and third is when it is resting on objectivity. At the point when it goes outside by svātantrya तत्तद्रूपतया अवबिभासयिषया (Tattadrūpatayā avabibhāsayiṣayā) - that svātantrya is the main cause of the manifestation of the universe viz the complete manifestation of the universe takes place by that main cause which is the svātantrya - which is towards objectivity, and which is not resting in that objectivity, but in which tendency is towards objectivity - towards outwards creation. स्वात्मन्येव प्रोल्लसति (Svātmanyeva prollasati) - that Svātantrya śakti of that creative evergy even then rests in her own nature or she exists in her own nature. तदा (Tadā) - then, सा पराशक्तिः (sā parāśaktiḥ) - that supreme energy of God- consciousness, घटपटादिभावं स्वात्म अभिन्नरूपतया विमृशन्ती (Ghatapaṭādibhāvam svātma abhinnarūpatayā vimṛśantī) - perceives all objective world as one with her own nature, not separate from her nature. At that time she takes the formation of सुप्ताहिसदृशी (Suptāhi sadṛśī) - that serpent which is just resting, sleeping. That state of Svātantrya śakti and that state of creative energy of Lord Śiva is nominated as शक्तिकुण्डलिनी (Śakti Kuṇḍalinī) इति सर्वाम्नायेषु निगद्यते (Iti sarvāmnāyeṣu nigadyate) - in all Tantras it is said like this: येयम् (yeyam) - That śakti kuṇḍalinī

प्रकाश्य सर्ववस्तूनां विसर्गरहिता तु सा ।
(*Prakāśya sarvavastūnām visargarahitā tu sā.*)

इति श्रीतन्त्रालोकोक्त नीत्या विसर्गरूपापि
विसर्गरूपतामनश्नुवाना स्वात्मन्येव चमत्कृतिमयी
शिवस्याद्योन्मेषात्मिका शक्तिर्भवति ।
(*Iti Śri tantrālokota nityā visargarūpāpi visargarūptāmanaśnuvānā svātmanyeva camatkrtimayī śivasyādyon meṣātmikā śaktirbhavati.*)

सा (Sā) - that Śakti Kuṇḍalinī is प्रकाश्य (Prakāśya) the light producer of सर्ववस्तूनां (Sarvavastūnām) every object. Here light means knowledge or consciousness and in individual that light is produced in five classes:

1. Light of शब्द (Śabda) - Sensation of hearing
2. Light of रूप (Rūpa) - Sensation of seeing
3. Light of स्पर्श (Sparśa) - Sensation of touching
4. Light of रस (Rasa) - Sensation of tasting
5. Light of गंध (Gandha) - Sensation of smelling

विसर्गरहिता तु सा (Visargarahitā tu sā) - actually she has not come out of her nature. Although it seems to everybody that she has stepped out but she is lost, infact neither she is lost nor she has stepped out, because we see all this manifestation has not gone astray, it is in the centre of her nature. इति श्रीतन्त्रालोकोक्तनीत्या (Iti Śri Tantrālokanītyā) - this is according to the statement of Tantrāloka, विसर्गरूपापि (Visargarūpāpi) - although it is creative विसर्गरूपतां अनश्नुवाना (Visarga-rūpatām anaśnuvānā) - it has taken the position of creativeness, but is has not created anything. It is just glamour of her own nature of *svātantrya*, स्वात्मन्येवचमत्कृतिमयी (vātmanyeva camatkritimayī) - She enjoys the taste of her own nature there also. शिवस्याद्योन्मेषात्मिका शक्तिर्भवति (Śivasyādyon-meṣātmikā śaktir bhavati) - it is prescribed or nominated as that evergy of Lord Śiva which

taken the formation of first sprout in her own nature and that first sprout takes the position of manifestation of 118 worlds, किन्च (kiñca) – There is one more point, शैवशासिन दृष्टचा (Śaivaśāsana drṣṭya) - that according to the statement of Śiva śāstra, यदा योगी (Yadā yogī) - when a yogi, स्वात्माभिन्नशिव स्वरूप परामर्शानुसन्धानवशाद् (Svātmabhinnaśiva svarūpa parāmarśānusandhānavaśād) – takes the support on attentiveness – awareness and meditates of *śivasvarūpa* which is one with this nature, विश्वात्मसात्काररूपायां समावेश भूमौ तिष्ठति (Viśvātmasātkāra rūpāyām samāveśa bhūmou tiṣthati) achieves the state of trans going inside – in his own nature which is that *samādhi* wherein it dissolves the whole universe in her nature - that is समावेश (Samāveśa) - to extract all the class of 118 worlds in her own nature. when a yogi mediates like that then, अस्य विसर्गशक्तौ समावेशो जायते (Asya visargaśaktou samāveśo jāyate) - he steps in the creative energy of Lord Śiva, येन स परमं शक्ति स्पन्द स्वात्मनिचमत्कुर्वन् (Yena sa paramam śakti spandam svātmani camatkurvan) - by that way he perceives the taste in his own nature - the supreme movement of energy, शक्तिकुण्डलिनीदशामाविशति (Śaktikundalinī daśāmāviśati) - and that yogi gets entry in the state of *Śakti-kuṇḍalinī*.

शक्तिकुण्डलिन्याः स्वरूपं तन्त्रसद्भावे यथा
(Śaktikuṇḍalinyāḥ svarūpam tantrasadbhāve yathā)

तन्त्रसद्भावे (Tantrasadbhāve) in the Tantrasadbhāva, स्वरूपं (Svarūpam) the nature of, शक्ति कुण्डलिन्याः (Śakti Kuṇḍalinyāḥ) Śakti-Kuṇḍalinī is described as under:-

या सा शक्तिः परा सूक्ष्मा निराचारेति कीर्तिता।
हृद्बिन्दुं वेष्टयित्वान्तः सुषुप्तभुजगाकृतिः।।
तत्र सुप्ता महाभागे न किन्चिन्मन्यते उमे।
चन्द्राग्नि रवि नक्षत्रैर्भुवनानि चतुर्दश।
क्षिप्तोदरे तु या देवी विषमूढेव सा गता

(Yā sā śaktiḥ parā sūkṣmā nirācāreti kīrtitā, hṛdbindum veṣṭayitvāmtaḥ suṣuptabhujagākṛtiḥ, tatra suptā mahābhāge na kiñcinmanyate ume, candrāgni ravi nakṣatrairbhuvanāni caturdaśa, kṣiptodare to yā devī viṣamūḍheva sā gatā)

या सा शक्तिः (Yā sā śakti) that Supreme and Subtle Energy, is निराचारा (Nirācārā) above the boundary of caste, हृद्बिन्दुं वेष्टयित्वान्तः (Hṛdbindum veṣṭayitvāntaḥ) it resides in each and every human being irrespective of caste, creed and colour. The बिन्दु (Bindu) which is the real heart, resides in each and every centre of six cakaras right from मूलाधार (Mūlādhāra) to सहस्रार (Sahasrāra). The centre of the *mūlādhāra cakra* is the heart, the centre of the navel (नाभि) *cakra* is the heart, the centre of हृद् (Hrd) heart *cakra* is the heart, the centre of कण्ठ (Kaṇtha) throat *cakra* is the heart, the centre of the भ्रूमध्य (Bhrūmadhya) the centre of eyebrows cakra is the heart and the centre of the सहस्रार (Sahasrāra) one thousand petals cakra is the heart, that Supreme Energy protects that point of heart in her own nature, and सुषुप्तभुजगाकृति (Suṣuptabhujagākṛtiḥ) she takes, the formation of that serpent which is just sleeping.

उमे महाभागे (Ume mahābhāge) O! Parvati तत्र सुप्ता (Tatra suptā) there she rests in deep sleep.

न किन्चिन्मन्यते (Na kiñcinmanyate) she does not understand anything except her own nature. Although she takes चन्द्र (Candra) the moon, अग्नि (Agni) fire, रवि (Ravi) Sun नक्षत्रैः (Nakṣatraiḥ) all the stars, भुवनानि चतुर्दश (Bhuvanāni caturdaśa) all the fourteen worlds, क्षिप्तोदरे (Kṣiptodare) & makes them rest in her own body, या देवी (Yā devī) that goddess appears just as if विषमूढेव सा गता (Viṣamūḍheva sā gatā) she has lost her consciousness by some heavy dosage of poison.

सैव शक्ति कुण्डलिनी भगवती श्री तन्त्रालोके (Saiva Śakti kuṇḍalinī bhagavatī Śri Tantrāloka) in the Tantrāloka that Śakti Kuṇḍalinī is described as follows:-

कला सप्तदशी तस्मादमृताकाररूपिणी
(Kalā saptadaśī tasmādamṛtākārarupiṇī)

That seventeenth *kalā* is filled with the embodiment of supreme nectar which has nothing to do with objective world, cognitive world and subjective world. सप्तदशी कला (Saptadaśīkalā) seventeenth Kalā is that phase of the moon that is ever present even during the dark phase. It refers to the flowing out of the universal nectar of God consciousness.

इत्यारभ्य (Ityārabhya) starting from this प्रकाश्य सर्ववस्तूनां विसर्ग रहिता तु सा शक्तिकुण्डलिका (Prakāśya sarvavastūnām visarga rahitā tu sā, śaktikuṇḍalikā) she gives light and consciousness to everybody but she does not produce anything. That is Śakti kuṇḍalikā - kuṇḍalinī.

इत्यन्तं निरूपितास्ति (*Ityantam nirūpitāsti*) upto this śloka it is explained there in Tantrāloka.

परापराशक्त्यपर पर्यायायाः विसर्गशक्ते–
रियं बीजात्मिका मध्यमा दशा भवति।
(*Parāparā śaktyaparaparyāyāyāḥ visargaśakteriyam bījātmikā madhyamā daśā bhavati*)

परापरा शक्ति (Parāparā Śakti) the medium energy of Lord Śiva is also known as विसर्गशक्ति (Visarga Śakti) the creative energy.

बीजात्मिका मध्यमा दशा भवति (Bījātmikā madhyamā daśā bhavati) This is the seed of all other energies because from there they flow forth. The supreme state of *vasarga śakti* is परा कुण्डलिनी (Parā Kuṇḍalinī). परा शक्ति (Parāparā Śakti) the second energy is medium energy. अपरा शक्ति (Aparā-śakti) the third energy is inferior energy. It is known as प्राणकुण्डलिनी (Prāṇa Kuṇḍalinī).

अस्या विसर्गशक्तेराद्यन्तदशयोर्वर्णनं प्राणकुण्डलिनी
पराकुण्डलिनी निरूपणावसरे भविष्यति।
(*Asyāḥ visarga śakterādyanta daśayor varṇanam prāṇa-kuṇḍalinī parākuṇḍanī nirūpaṇāvasare bhaviṣyati*)

विसर्गशक्तेराद्यन्तदशयोर्वर्णनं (Visarga śakterādyanta daśayor varṇanam) - This visarga śakti (creative energy) will be explained, from its आद्यन्तदशयोः (Ādyanta daśayoḥ) first दशा (Daśā) which is the Supreme state i.e. परा कुण्डलिनी (Parā Kuṇḍalinī) to the last i.e. प्राण कुण्डलिनी (Prāṇa Kuṇḍalinī), at the time of defining these two states i.e. Prāṇa Kuṇḍalinī and Parā Kuṇḍalinī.

कामकलापरामर्शानुसारेण (kāmakalā parāmarśānusāreṇa) – kāma-kalā means the unification of the two aspects of any sensation. *kāma* (काम) does not mean only sex. It means when you eyes are united with form, it also exists when the ear is united with sound, the nose united with smell, the skin united with touch or some flower, or some softness - that is कामकला। Thus कौलयोगी अपि (Koulayogī api) the aspirant of the kaula system also चर्याक्रमे (Caryā-krame) meditates on these unifications in their various manifestations and तां शक्ति कुण्डलिनी (Tām *śaktikuṇḍalinīm*) – that Śakti Kuṇḍalinī, साक्षात्करोति (*Sākṣātkaroti*) he experiences; this is called *caryā-krama*, which is succession (*krama*) in the activity (*caryā*) of the senses. सिद्धयोगिनी संघट्टात्मक समावेशावसरे (Siddha yoginī saṅghaṭṭātmaka samāveśāvasare) सिद्ध (*Siddha*) means male adept योगिनी (*yoginī*) means female aspirant or *siddha* is "*I*" Consciousness and *yoginī* refers to whatever activity limited with it. The customary meaning of *siddhayoginī* is the unification of two people. But the समावेश (Samāveśa) absorption of *Siddha-yoginī* can also take place at the conjunction, the unification of any two perceptions or *siddha* can be the ear (not physical ear but the energy of hearing) and yoginī the sound. For meditation in *caryā-krama* the sensation of the knowledge of this cognition is utilized. कामतत्त्वरूपतया (Kāmatattvarūpatayā) This is known as the reality of *Kāma-tattva*.

यदाहुराचार्याभिनवगुप्तपादाः
(Yadāhurācāryābhinavaguptapādāḥ)

Ācārya Abhinavagupta has also clarified this in his Tantrāloka.

अतएव विसर्गोऽयमव्यक्तहकलात्मकः
कामतत्त्वमिति श्रीमत्कुलगुह्वर उच्यते ।
कामस्य पूर्णता तत्त्वं संघट्टे प्रविभाव्यते
(तन्त्रालोक –3–146)

(*Ataeva visargo' ayamavyaktaha-kalātmakaḥ kāmatattvamiti śrīmatkulaguhvara ucyate kāmasya pūrnatā tattvam sanghaṭṭe pravibhāvyate*)

In the श्रीमत्कुलगुह्वर (Śrimatkulaguhvara) Tantra उच्यते (Ucyate) - It is said that the विसर्गोऽयं (visargoayam) - the energy of creation is found in the contact of two - may be joy, may be satisfaction, but something is created. अव्यक्तहकलात्मकः (Avyaktahakalātmakaḥ) - This creative energy is the letter ह (ha). This letter is a half letter and is not produced fully. This partly produced "ह" (ha) is known as the कामतत्त्वं (Kāmatattvam) the reality of willful desire. कामस्य पूर्णता तत्त्वं सङ्घट्टे प्रविभाव्यते (Kāmasya pūrnatā tattvam sanghaṭṭe pravibhāvyate) kāma (willful desire) gets its fullness only when it is united. When it is united that is actual position of kāma.

श्रीवातूलनाथाचार्येणापि (Śrī Vātūlanāthacāryeṇāpi) Ācārya Vātūlanātha also prescribes in his Sūtras - सिद्धयोगिनी संघट्टान्महामेलापोदयः (Siddhayoginī sanghaṭṭānmahā melāpodayah) महामेलापोदयः (mahāmelāpodayah) Supreme unification takes place, सङ्घट्टात् (sanghaṭṭāt) by the contact of *siddhas* and *yoginis*. *Siddhas* refer to I-Consciousness and *yoginis* refer to whatever objectivity united with it. So this verse does not refer physical sexual contact but all sensual contacts.

इत्यस्मिन् सूत्रे (Ityasmin sūtre) in this *sūtra* of Vālūlanātha, महामेलापशब्देन (Mahāmelāpaśabdena) by the word of festival of supreme conjunction. सेयं शक्ति कुण्डलिनी निरूपिता (Seyam śakti kuṇḍalinī nirūpitā) that Śakti Kuṇḍalinī is defined where the supreme meeting of Śiva and Śakti takes place.

यस्यां क्षणमात्रमपि स्थितिं प्राप्य कौलयोगी
(yasyām kṣaṇamātramapi sthitim prāpya koulayogī)

In that Kaulayogi experiences this state only for one second.

वेद्य वेदकात्म शिवशक्त्यात्मद्वयविगलनेन
तां शिवशक्त्यात्म महासामरस्यरूपां
स्थितिमनुभवति
(Vedya vedakātma Śivaśaktyātma dvayavigalanena tām Śiva-śaktyātma mahāsāmarasyarūpām sthitimanubhavati)

Then he experiences and achieves the conjunction of Śiva and Śakti. It is that state where Śiva and Śakti cannot be distinguished from each other. The individuality of Śiva and Śakti are everywhere. It is just like mixing of two pots of milk. Once united these two pots of milk cannot be separated. Thus in this state, differentiatedness of these two Śiva and Śakti, gets disappeared.

इत्यस्यां सिद्धयोगिनीसंघट्टात्म महामेलापदशायां
शक्तिकुण्डलिनी दशामनुभवन्
यः कौलयोगी चर्याक्रममाचरति, स एव
चर्याक्रमेऽधिकृतोऽस्ति, नान्य इत्यधातव्यम् ।
(Ityasyām siddha yoginī sanghaṭṭātma
mahāmelāpadaśāyam śakti kuṇḍalini
diśāmanubhavan yaḥ kaulayogi
caryākramamācarati sa eva caryākrame
adhikṛto' asti nānya ityavadhātavyam)

इत्यस्यां महामेलापदशायां (Ityasyām mahāmelāpadāśāyam) In that state of the great festival of union, सिद्धयोगिनी संघट्टात्म (Siddhayoginī sanghaṭṭātma) - which takes place by the contact of *siddhas* and *yoginīs*, यः कौलयोगी शक्ति कुण्डलिनी दशामनुभवन् (Yah kaulayogī Śakti kuṇḍalinī daśām anubhavan) - the kaula yogī perceives the state of *Śakti Kuṇḍalinī*,

चर्याक्रममाचरति (Caryākramamācarati) - and can do whatever he likes afterwards. There is no sin for him in any action. स एव चर्याक्रमेऽधिकृतोऽस्ति (Sa eva caryākrame' adhikṛto' asti) He alone is fit for caryā krama i.e. the practice of entering into the supreme through sensual contact filled with knowledge. नान्य इत्यवधातव्यम् (Nānya ityavadhātavyam) none else, this must be understood clearly. तस्मात् परिपूर्णस्वात्मावमर्शनिष्ठानां (Tasmāt paripūrṇasvātmāvamarśa niṣṭhānām). Therefore those yogīs, who are established in the awareness (विमर्श) of their nature as Śiva. पूर्णशयानां एव (Pūrnā śayānām eva) who have ocean like broad or skylike limitless hearts, अस्मिन्निरुत्तरसमावेशास्पदे (Asminnirūttara samāveśāspade) and who are seated in that state which is above all, चर्याक्रमेऽधिकारोनेतरेषाम् (Caryākrame' adhikāro netareṣām) are authorised to follow the path of caryā krama, others will commit a blunder and will go to hell.

यदाहुः श्री क्षेमराजपादाः
(*Yadāhuḥ Śrī Kṣemarājapādāḥ*)

Śrīkṣemarāja also wrote the following verse in this connection

ते नात्राधिकृताः परैः पुनरिदं पूर्णाशयेश्चर्व्यताम् ।
(स्पन्दनिर्णय)

(*Te nātrādhikṛtāḥ paraiḥ punaridam pūrṇśayaiścarvyatām*)
(*Spanda Nirnaya*)

The yogis considering that they are established in it, but cannot hold it while attempting are not fit for this communication of rising Śakti Kuṇḍalinī. To perceive this state of caryā-krama, a yogī must be an ocean like broad-minded because it is an ocean where all streams in their movement become unknown and rest in without making any sound.

अथ प्राणकुण्डलिनीस्वरूपं निर्णीयते ।
(Atha prāṇa-kuṇḍalinī svarūpam) the nature of Prāna-Kundalinī. निर्णीयते (Nirṇīyate) I will explain.

अथ (Atha) nor, प्राणकुण्डलिनीस्वरूपं (Prāna-Kuṇḍalinī svarpam) the nature of Prāṇa-Kuṇḍalinī. निर्णीयते (Nirṇīyate) I will explain.

चिच्चमत्कृतिरूपा विसर्गशक्तिः ।
(*Ciccamatkṛtirūpā visargaśaktiḥ*)

चित्विसर्गशक्तिः (Cit-visargaśaktiḥ) the creative energy of Lord Śiva, चमत्कृतिरूपा (Camatkṛtirūpā) is filled with the taste of Her consciousness.

स्वात्मनः स्वात्मनि स्वात्मक्षेपो वैसर्गिकी स्थितिः ।
(*Svātmanaḥ svātmani svātmakṣepo vaisargikī sthitiḥ*)
(*Tantrāloka III-141*)

स्वात्मनः (Svātmanaḥ) from one's own self, स्वात्मनि (Svātmani) in one's own self, स्वात्मक्षेपो (Svātmakṣepo) to create one's own self. वैसर्गिकी स्थितिः (Vaisargikī sthitiḥ) is the nature of Visarga-śakti.

To create the self from the self in the self is the reality of creative energy. Thus creating 'self' in 'self' from 'self' is the definition of creative energy.

इत्साचार्याभिनवगुप्तदोक्त्या स्वात्मन्येव विसर्गस्योन्मेषदशां परामृशन्ती प्राक्संवित्प्राणे परिणता
इति नयेन प्राणनरूपतां चावभासयन्ती प्राणकुण्डलिनीरूपतयागमेषु निरूप्यते ।
(*Ityācāryābhinavaguptapādoktyā svātmanyeva visargasyonmeṣadaśām parāmṛśantī prāk samviprāṇe pariṇatām itinayena prāṇanarūpatām cāvabhāsayantī prāṇkuṇḍalinī rūpatayāgameṣu nirūpyate*)

इत्याचार्याभिनवगुप्तपादोक्त्या (Ityācāryābhinava-gupta-pādoktyā) this is the statement of Ācarya Abhinava Guptapāda that स्वात्मन्येव विसर्गस्योन्मेष

दशां परामृशन्ती (Svātmanyeva visargasyonmeṣa daśām parāmṛśantī) when Kuṇḍalini experiences the state of the creative energy of conscniousness in Her own nature then, 'प्राक् संवित्प्राणे परिणतां' इति नयेन प्राणनरूपतां चावभासयन्ती' (Prāk Samvitprāṇe pariṇatām iti naytena prāṇanarūpatām cāvabhāsayantī) as described by Kallaṭa, in the very beginning of creation, breath (prāṇa) comes forth as the first creation. When the God-consciousness flows out in the creative cycle, she takes the formation of that breath which is not this inhaling and exhaling breath but (*prāṇana*) i.e. vibrating breath. When a woman conceives a child that child is first produced with this vibrating breath. At that time there is no actual breathing, there is only life. That is vibrating breath. प्राणन् (Prāṇana) प्राणकुण्डलिनीरूपतयागमेषु निरूप्यते (Prāṇakuṇḍalinī rūpatayāgameṣu nirūpyate) when this creative energy (visargaśakti) has taken the form of vibrating breath the scriptures tell us that this breath is in the form of *Prāṇakuṇḍalinī*.

यद्यप्यस्यां प्राणकुण्डलिनीरूपायां विसर्गशक्तौ प्राणनरूपत्वात् बहिर्भावावभासनात्मिका स्थितिदृश्यते,
तथाप्यत्र प्राणादि पन्चवाहस्यानुन्मीलनात् स्वात्मानन्द
चमत्कृतिमयत्वमेव सर्वतः प्रवर्तते ।
(yadyapyasyām prāṇakuṇḍalinīrūpāyām visargaśaktau prāṇana rūpatvāvabhāsanātmikā sthitirdrśyate, tathāpyatra prāṇādi pañcavāhasyānunmīlanāta svātmānanda camatkṛtimayatvameva sarvataḥ pravartate)

Though in this creative energy of Lord Śiva, supposed to be the state of *Prāṇa Kuṇḍalinī*, it takes the formation of that vibrating force of breath then the blissful state of one's nature appears. In the next movement of this vibration the five states of breath namely प्राण (Prāṇa) अपान (Apāna) समान (Samāna) उदान (Udāna) व्यान (Vyāna) take the formation of प्राणनशक्तिः (Prāṇanaśaktiḥ). At this stage, however, these five breaths are not yet manifested because of this in this state of Prāṇakuṇḍalinī only the blissful state of one's nature appears.

1. प्राण (Prāṇa) - breathing in and out.
2. अपान (Apāna) - It exists when in bathroom we push out stool or urine.
3. समान (Samāna) is that breath which keeps our nerves in real position and all vital channels in balance.
4. उदान (Udāna) is the breath which digests the food in our body.
5. व्यान (Vyāna) is the breath that stimulates all this and directs it with vibrating force.

इयमेव प्राण कुण्डलिनीरूपा
चितिशक्तिर्विसर्गस्यादिकोट्यात्मनि
स्वरूपे स्फुरतीति कौलयौगिभिरनुभूयते ।
(Iyameva prāṇakuṇḍalinīrūpā citiśaktirvisargasyādikoṭyātmani svarūpe sphuratiti kaulayaugibhiranubhūyate)

इयमेवचितिशक्ति (Iyameva citiśaktiḥ) This energy of consciousness प्राण–कुण्डलिनीरूपा (Prāṇa kuṇḍalinīrūpā) which is in the form of Prāṇa Kuṇḍalinī विसर्गस्यादि कोटयात्मनि स्वरूपे स्फुरतीति (Visargasyādikotyātmani svarūpe sphuratīti) appears in the first state of the creative pulse, कौलयागिभिरनुभूयते (Kaulayougibhiranubhūyate) it is experienced by Śaiva yogis.

अत्रतु स्वानुभवसारमपि किन्चिन्मया वर्ण्यते ।
(Atratu svānubhavasāramapi kiñcinmayā varṇyate)

Regarding this Prāṇa Kuṇḍalinī, I shall explain to you according to my own experience.

तामाश्रित्योर्ध्वमार्गेण चन्द्रसूर्यावुभावपि
सौषुम्नेऽध्वन्यस्तमितो हित्वा ब्रह्माण्डगोचरम् ।
तदा तस्मिन् महाव्योम्नि प्रलीनशशिभास्करे
सौषुप्तपदवन्मूढः प्रबुद्धः स्यादनावृतः ।। (स्पन्द–24–25)
(Tāmāśrityordhva mārgeṇa candra sūryāvubhavapi

sousumneadhvanyastamito hitva brahmāṇḍagocaram todātasmina mahāvyomni pralīna śaśibhāskare sousupta padavanmūḍaḥ prabuddhaḥ syādanāvṛtaḥ)

According to verses 24 and 25 of स्पन्दकारिका Vasugupta explains the centre of the two breaths is the way. Through this way we will gain entry in rising. In ordinary life this way is closed and blocked, but it opens when prāna kuṇḍalinī occurs. When that Supreme Energy of consciousness is concentrated in ऊर्ध्वमार्ग (Urdhvamārga) - the centre, we get entry in going high in rising. When we concentrate continuously without any break on that ūrdhvamarga - the centre, चन्द्र सूर्यौ उभौ अपि (Candra Sūryau ubhau api) चन्द्र (Candra - the moon) known as incoming breath, सूर्य (Sūrya - the sun) known as outgoing breath, spontaneously enter in the pathway of the central channel (Suṣumnā) and rush down to मूलाधारचक्र (Mūlādhāra cakra) Then as kuṇḍalinī it rises from the mūlādhāra cakra to सहस्रारचक्र (Sahasrāra cakra) passing through the subtle opening of ब्रह्मरन्ध्र (Brahmarandhra). There is a subtle opening at *brahmarandhra* point, through this the *kuṇḍalinī* departs from the entanglements of this body and enters that infinite expanse of God-consciousness where इप्रलीनशशिभास्करे breathing in and breathing out are not found existing anywhere. In this state also if perfect attentiveness is not maintained by those yogis, then सौषुप्तपदवन्मूढः (Souṣupta-padavanmūḍaḥ) they will again get drowziness and they are lost, because of diverting consciousness from that vibrating centre for a moment. But we will suddenly come out of that state and fall in the void state called *pralayākala*. At that point we will not yet be in the diverse cycle of the world filled with thoughts we will be in शून्य voidness. After falling into the void state we will open our eyes and again we are as good as ordinary persons. मूढः (Mūdaḥ) means that he is just duffer there. This whole universe is filled with consciousness but everybody has lost that consciousness. That is the cause of our being tossed in this cycle of Māyā, torture and repeated births and deaths, disease etc. प्रबुद्धः स्यात् अनावृतः (Prabuddhaḥ syāt anāvṛtaḥ) but that yogi who is प्रबुद्ध (Prabuddha) attentive whole heartedly i.e. who can not loose his consciousness even in chloroform, that yogi is great.

इति श्रीवसुगुप्तपादप्रतिपादितनयेन

(Iti śrīvasuguptapāda pratipāditanayena)

This is the statment of Vasugupta who has explained this in his Spandakārikās. यदा शैवयोगी (Yadā Śaivayogī) when this Śaivayogi, क्षणमप्यवधान शैथिल्यम – सहमानः (Kṣaṇamapyavadhāna śaithilyam-sahamānaḥ) does not allow absence of awareness even for one moment to take place, सततमेव शिवात्मभावमनुसन्धानः समावेश दशायामुन्मुखो भवति (Satatameva Śivātmabhāvamanusandadhānaḥ samāveśa daśāyāmunmukho bhavati) and is always one pointedly attentive established in Śivabhāva and directs his mind towards *samāveśadaśā*.

तदास्य स्वात्मानुसन्धिबलादेवोभौ प्राणापानौ सौषुम्ने मार्गे लयं गच्छतः

(Tadāsya svātmānusandhi balādevobhau prāṇāpānau sauṣumne mārge layam gacchataḥ)

Then by the power of his one-pointedness both breaths (breathing in and breathing out) enter in the central vein automatically.

तदनन्तरमस्य प्राणशक्तिः मूलाधारपदवीमाश्रयते ।

(Tadanantaramasya prāṇaśaktiḥ mūlādhārapadavīmāśrayate)

And next moment to that he experiences the state of Prāṇakuṇḍalinī at the site of मूलाधार ।

[To be continued...]

Four Schools of Thought in Kashmir Shaivism

by

Ishwarswaroop Swami Lakshmanjoo Maharaj

Long after Sage Durvasa was first initiated into Shaivism by Lord Shiva on Mount Kailash, the Lord felt the need of explaining it in still greater detail in order to make it easily understandable to larger masses of spiritual seekers of varying intellectual levels and occupational pursuits. This caused Lord Shiva to re-incarnate himself in the form of four successive masters in Kali Yuga, namely (1) Somanandanatha, (2) Airakanatha, (3) Vasugupta and (4) Shambhunatha - the Guru of Abhinavagupta, the last in the lineage of masters of Kashmir Shaivism (also known as Trika philosophy) of the mediaeval times. All these masters assumed human forms only for our benefit, for our spiritual enlightenment which alone guarantees liberation from the vicious circle of transmigration and total deliverance from suffering attending thereon.

Shri Somanandanatha was the first and the foremost to teach the Pratyabhijñā school of thought, the highest within the Trika system of philosophy (more popularly known as Kashmir Shaivism). This system is best suited to seekers with higher intellectual level and purity of mind. Pratyabhijñā System rests basically on the principle of recognition - recognition of perfect identity of the individual soul i.e. Shiva. *Jīva* is none other than the peerless Shiva Himself who, in his state of exuberance of bliss (*ānanda*) has, of his own sovereign will (*svātantrya*) manifested Himself in the multitude of forms, each with distinctly different characteristics in terms of powers as well as functions, Shiva in his manifest form (in immanence) assuming limited powers and functions characteristic of *jīva*, retaining at the same time His transcendental nature.

The Pratyabhijñā system does not advocate the methods and means of vikalpa k□aya (eradication of thought constructs or withdrawal of senses of perfection from their respective objects of perception) nor does it endorse the adoption of techniques, which lead to the expansion of powers of perception in terms of their range and depth to experience thereby their innate universal character. Instead, the individual needs directly i.e. his identity with the HIghest Reality and to BE IT. Being it implies directly to recognize his true nature i.e. Supreme Consciousness and to instantaneously resume the powers as well as functions characteristic of Lord Shiva. The former consist of Lord Shiva's (i) *cit śakti* (supreme consciousness) (ii) *ānanda śakti* (infinite bliss) (iii) *ichā śakti* (sovereign will), (iv) *jñāna śakti* (omniscience) and (v) *kriyā śakti* (omnipotence), whereas the latter, comprise of His five universal functions (pañca kṛtya) namely (a) creation of the phenomenal world (sṛṣṭi), (b) sustenance thereof (*sthiti*), (c) its dissolution (*samhāra*), (d) the concealment of His true nature (*pidhāna*) and (e) the revealing of His true nature (*anugraha*) e.g. oneness of the manifest world of objects and the transcendental aspects of his Supreme Consciousness. In other words it amounts to remain stay put in the full awareness of one's real nature (*pañca kṛtya anusaraṇa*). Once that happens, you are there. There is nothing else to do. If every moment you are aware of what you are doing, you are there. You have to closely watch your own thought process and get used to identify the moments when a new thought - construct arises (initial act of creation), how long it contin-

ues (sustenance) in terms of its depth and detail and when it terminates (that is identifying the moment of its dissolution - *saṁhāra*) i.e. when in the process of perceiving, the subjective awareness disappears and when the same reappears. In each and every act of this world one world one has to closely watch the moments of replication of the five - fold acts (*pañca kritya*) of Lord Shiva. In course of time, one will realize that he has not suffered any loss of glory in terms of God- consciousness, be it lordly powers or universal functions. This is taught in *Pratyabhijñā* rests on the basic principle of recognition of absolute identity of man and God. All means and methods are redundant here. The perfect identity between the two (i.e. *jīva* - the limited being or the soul- in-bondage and *Paramātman*) leaves no room for any impurities in the so-called *jīva* who is none other than Shiva Himself. The so called impurities have no independent existence to be able to cause any impediments.

While explaining the *Pratyabhijñā Sāstra*, founded by his own Guru Shri Somananda, in his own commentary called *Vimarṣinī*, Shri Uttpaladeva quotes a typical illustration of *pratyabihjñā* as described here. Think of a young maiden girl of marriageable age, whose marriage has already been fixed with someone possessing suitable family background, educational achievements and other enviable qualities. She has, without seeing or meeting the would-be spouse, developed passionate love for Him. Both may even be in correspondence through letters or through personal messengers. Imagine a situation when, by chance, the two meet somewhere (like a place of pilgrimage or any public place.). Even though the man of her dreams stands right before her and vice-versa neither recognizes the other, at least on the basis of their respective assessments through correspondence or through verbal descriptions of their physical personalities and qualities of head and heart by someone else. The meeting turns out to be just ordinary without yielding any joy or excitement characteristic of the meeting between two lovers. Suddenly someone knowing both and their anticipated relationship, turns up on the scenes and reveals their respective identities. The whole scenario changes dramatically. Their hearts are flooded with joy of love; their bodies and mind experience surges of deep satisfaction and each rejoices the occasion like never before. Utpala, in his *Vimarśinī* deduces that likewise in the case of an earnest seeker, often his own spiritual teacher provides him the necessary inspiration at the spur of the moment, which makes him identify and enjoy those blessed occurrences of boundless peace and transcendence. That is how the principle of *Pratyabhijñā Sāstra* of Kashmir Shaivism by Shri Somananda. This approach to reality is, however, applicable to only those spiritual seekers, who have the highest ability and need not resort to any particular *upāyas* (means or methods). For such people, however who need resort to one or the other specific *upāyas* because they are relatively less qualified in terms of purity of mind and intellect, they are recommended to adopt other means or paths.

For the next below grade of *sādhakas*, i.e. those not qualified for *Pratyabhijñā*, Lord Shankara has assumed the form of Kula system. The Kula System propounds the thought of totality of energies, which in turn, is based mostly on *Śāmbhava upāya* and to a lesser extent on *Śākta upāya*, the former being more predominant. Briefly this system advocates the technique of 'yoga in action' explained by me on a previous occasion. This approach of Kula system does not envisage retreating into solitude like chosen places of medication, shutting of all lights, resorting to prāṇāyāmas (practicing of breath control) and thereby enjoy induced moments of quietude popularity known as *samādhi*. The school of Kula system was first established by Macchandanatha for those not suited outright for *Śambhava upāya*, let alone qualified for Pratyabhijñā.

Kula stands for totality of energies. For

example when a person is busy listening to someone's voice or say music, he cannot simultaneously talk to someone else nor can he undertake other activities like discerning seriously and performing other tasks simultaneously with same efficiency. The Kula system precisely teaches how one can deploy all his organs of action and senses of perception at the same time with maximum efficiency as is characteristic of Lord Shiva, who is all pervading. The tongue will continue talking as well as tasting food and analyzing the same, smelling various fragrances and distinguishing each from the other through his nose, perceiving various objects with his eyes at the same time and keep track of other events like touch through his skin and sense of tactility - all at the same time. This involves mastering the art of maximizing the efficiency of all sense perceptions and organs of action simultaneously with full awareness of one's real nature. That ensures establishment in Yoga of Action. Remember the quote *"sarva śakti cetasa darshanāt yaḥ yoga pathena madhyataḥ"*. The Kula system thus trains a seeker to overcome the limitation of using one channel of energy for our purpose at a time thus leading to deprivation of his inherent freedom of will, knowledge and power of action- all contrary to his true nature. The Kula system, on the contrary teaches how exactly to use all faculties at the same time and thereby release his *svātantrya śakti* to accomplish anything he desires, while remaining centered in his self- awareness. This approach was initially found by Shri Macchandnatha and later on propounded in greater depth and detail by Acharya Shambhunatha, the Guru of BhagavatpadaShri Abhinavagupta Ācarya. This system of Kula technique ultimately leads one to mindless state (*unmana bhāva*) where his sovereign will operates at universal level with no consideration or concern for any individual desire. They just do not exist there. Once established in that exalted state of consciousness, one experiences perfect over totality of energies, (*śakti cakra*). This practice leads him to shed off all his limitations and to restore his full mastery of totality of energies. At his mere will he has everything at his command. Naturally one does not harbour any individual or personal desire; and universal desire is no desire. Instead it is cosmic in character and as such is mere reflection of God-consciousness. At such an advanced level, this yogi becomes qualified for *Śambhava upāya*, a step lower than established yogi. This technique is also known as *Vishwavyāpī Yoga*.

Yet lower than the above is the Krama system of thought suited to still lower grade of spiritual seekers. Krama system essentially rests on the principle of succession or sequence, also called Krama theory. This involves investigation into how and what causes the supreme consciousness to descend to the level of limited being (i.e. *jiva* or soul-in-bondage) and his retrieval i.e. to his ascending back to his original state of glory viz. the ultimate state of reality. The principle of succession or sequence is three fold in nature and it operates in terms of space, time and form, In other words the Krama system rests on these three concepts, those of space (*deśa*), time (*kla*) and form (*rūpa*) of the object of perception. This system is also known as *Kālī Śāstra*.

The Krama system advocates deep concentration on all three concepts. For example take the case of our own breathing. One inhales a breath and then he exhales the same. One has to mark how long he breathes in (*pūraka*), how long it takes to exhale (*recaka*) and how long is the in-between pause (*kumbhaka*). This needs unbroken awareness on the part of the seeker to discern fully the natural duration of the incoming (*apāna vāyu*) and outgoing (*prana vāyu*) breath and the duration times of the two in-between pauses at the commencement and termination of each of the two viz. inhalation and exhalation, which together constitute one full cycle of breath. In particular one has to develop perfect awareness of the pause time (*samdhi*), which provides the peephole to the realm of pure consciousness marked with intense peace and tranquility. This

practice in Krama system ultimately leads one to the state of transcendence (*akrama padavī*). Akrama padavī is synonymous with Lord Shiva's state of transcendence. It is that state which is beyond space, time and form. Once one enters into that state, he virtually crosses the barriers of space, time and form. So one needs to fully understand the concepts, analyse their nature in terms of their range (*deśa*), duration (*kāla*) and repeatedly recognize the pause time thereby gaining entrance into the Ultimate Reality i.e. Shiva. This was first taught by Airakanatha, also known as Shivanandanatha - the author of Shrī Kālikā Stotra.

The Krama system is, of course, very ancient and it precedes historical, the period during which Pratyabhijñā Śastra was revealed by Shri Somananda and later on elaborated by Shri Utpala Deva in his Vimarśinī on Śiva Dṣṭi. The technique of Krarna is based partly on *āṇava upāya* and partly on *Śākta upāya*. The āṇava state lasts throughout the initial period of practice when the seeker resorts to concentration on space, time and form. Once he starts overstepping them, he automatically enters into Śāktopāya. When he gets firmly established in spacelessness, timelessness and formlessness, he is further elevated and becomes qualified for Śāmbhava upāya.

There is yet another school of thought in Kashmir Shaivism that is ranked as fourth in order of merit viz, the Spanda school of thought. It comprises of *Śākta* and *āṇava upāyas*. The Spanda school of thought rests on the principle of movement -- movement forming the basis of revelation of one's nature -- any kind of movement, not necessarily physical movement. Consider the case of a hand at rest. Even when it does not move it is still invested with the power of moving. If that power were not there, it would be a dead man's hand. It is obvious that though not moving externally, the power of motion exists and some movement is still going on within the veins of the hand. We are all aware that during the interval of two successive heartbeats, how fast the blood rushes throughout our capillary system, though not perceived by our naked eyes. Imagine it traverses through 72,000 major and minor veins by the time the heartbeats once. Thus the soul reveals its power of movement. This gets more and more clearly revealed through appropriate methods of concentration on different forms of movements making it possible to ultimately discern the changeless state of spanda śakti. One such illustration, often observed by us, is provided by an electric fan. Once it is switched on, the blades start rotation and at increased speeds, even though they rotate so quickly, yet the objects behind the moving blades remain distinctly clear, the blade in motion allowing full view of the still objects in the background. The Spanda system thus lays emphasis on acceleration of the sense perceptions involving movement so intensely that the underlying changeless (movement-less) state of Spanda comes into clearer and still clearer relief. The one-pointedness of concentration constitutes the key to our discernment of the changeless state of Spanda right amidst the process of intensely fast occurring perceptions. In the case of the fan at maximum speed we clearly see only the space in which the blades move, certainly not the blades. Besides we hear the sound caused by the continuous air displacement as well as the mechanical sound of the equipment. Thus more intense the effort of concentration the greater the chances of the one's entrance into yogic trance which is the state of motionlessness characteristic of Lord Shiva, the highest state of quietude (nispandata). Thus all forms of motion (activity) like the process of sense perceptions and activities through our organs of action will ultimately get transformed into that sublime state of motionlessness and hence unbroken awareness. This system of Spanda thought was evolved by Shri Vasugupta, who himself got it from Lord Shiva through the Sutras engraved on the huge boulder named *Shankar Pal*.

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प्रत्यभिज्ञा दर्शन में कला का स्वरूप

— योगेश शर्मा —
(शोध छात्र, विशिष्ठ संस्कृत अध्ययन केंद्र, जवाहर लाल नेहरू विश्वविद्यालय, नई दिल्ली)

भारतीय कला चिन्तन की विस्तृत परम्परा रही है जहां भिन्न–भिन्न पक्षों को ध्यान में रखकर विचार किया गया है। कला की अवधारणा के विषय में तात्विक चिन्तन, विभिन्न दार्शनिक प्रस्थान (शैव, बौद्ध, वेदान्त) के सिद्धान्तों की पृष्ठभूमि में प्रकाश डाला गया है। भारतीय परम्परा में कलासर्जक – कलाकृति – कला ग्रहिता इस चक्र से कला पूर्ण होती है। कलाकार की दृष्टि से कला मानसिक विचारों का अभिव्यक्त एवं प्रकाशित रूप है। कलाकार कलानिर्माण हेतु प्रतिभा शक्ति पर आश्रित होता है। प्रतिभा कवि अथवा कलाकार की सर्जनात्मक शक्ति होती है। इसी सर्जनात्मक शक्ति से कवि एव कलाकार प्रजापति होता है।[1]

काव्य एवं कला का स्फुरण विरल प्रतिभा सम्पन्नो में ही परिलक्षित होता है। इन्द्रियातीत, सूक्ष्म प्रसंग इसी प्रतिभा के कारण ज्ञान का विषय बन जाते हैं। प्रतिभा कलाकार की नैसर्गिक शक्ति है तथा काव्य का मूल कारण ''कवित्व–बीजम्'' है। यही सिसृक्षा भी है। कवि की सिसृक्षा ''आनन्दोच्छलिता परशक्ति'' रूप में परिणत होकर कवि एवं कलाकार के अन्तस्थ लोकोत्तर अर्थ ज्योतियों को निश्चित वस्तु के रूप में आकार प्रदान कर, रूप सम्पदा से रूपायित कर, छन्द और लय में बांधकर कला एवं काव्य का निर्माण करती है।

कला विषयक अवधारणा शैव, बौद्ध, वेदान्त के दार्शनिक सिद्धान्त भी हैं। शैव, बौद्ध, वेदान्त की पृष्ठभूमि कलात्मक भी रही है। उपर्युक्त दार्शनिक प्रस्थानों की साहित्य सरणि में कला एवं सौन्दर्य से सम्बद्ध उल्लेख मिलता है। विद्यारण्यकृत पंचदशी प्रमुख कला प्रधान ग्रन्थों की श्रेणी में आता है। बौद्ध दार्शनिक सिद्धान्तों का प्रतिपादन करने वाले प्रमुख ग्रन्थ बुद्धचीरतं, सौन्दरनन्द एवं ललितविस्तर आदि ग्रन्थों को कला चिन्तन के प्रतिनिधि ग्रन्थ माना जाता है। शैव दर्शन (प्रत्यभिज्ञा दर्शन) सौन्दर्यशास्त्र, साहित्यशास्त्र में तो अन्योन्याश्रय सम्बन्ध है। कश्मीर शैव को कला दर्शन भी कहा गया है।

शैव दर्शन की तत्वमीमांसा का बहुत सम्बन्ध नाट्यशास्त्र के 36 अध्यायों से है।[2] इसमें दर्शन प्रधान तत्व शिव को नटराज, कलाधर कहा गया है। इनकी सृष्टि प्रक्रिया एवं कलासृष्टि में भी समानता का परिलक्षण होता है। प्रत्यभिज्ञा दर्शन में जगत् को परमशिव का आभास माना गया है जो सत् है। परमशिव अन्तस्थ जगत् को अपनी स्वातन्त्र्य (प्रतिभा) शक्ति से एवं इच्छा शक्ति से संकल्पित होकर लोक में अभिव्यक्ति रूप में प्रकाशित करते हैं। इसी प्रकार कलासर्जक मानसिक विचारों का अपनी प्रतिभा शक्ति से कलाकृति के रूप में प्रकाशन करता है। अतः प्रत्यभिज्ञा दर्शन का कार्य कारण सिद्धान्त भी भारतीय कला की सृष्टि प्रक्रिया के सिद्धान्त से समानता रखता है।

प्रत्यभिज्ञा दर्शन में अनुगमात्मक शक्ति के रूप में कला को स्वीकृति दी गई है। प्रत्येक तत्व में अपने–अपने एक–एक वर्ग में कुछ ऐसी विशिष्टता का अनुगम होता है। जिसके परिणामस्वरूप पर वर्ग से उनका व्यावर्तन या व्यवच्छेद हो जाता है। शिवशासन में उसी अनुगमात्मक गुण को कला

करते है।

यथा पूर्वोक्त भुवनमध्ये
निजनिजं गणम्।
अनुयत्परतो भिन्न तत्वं नामेति
भण्यते।।
तथा तेष्वपि तत्वेषु
स्ववर्गेऽनुगमात्मकम्।
व्यावृतं परवर्गाच्च कलेति
शिवशासने।।[3]

परमहंस मिश्र ने तन्त्रालोक की नीर क्षीर विवेक व्याख्या में इसे उदाहरण से भी स्पष्ट किया है।

'पशुओं का झुण्ड जा रहा है।' इस प्रयोग में सामान्यतया बिना वर्गीकरण के समस्त पशु समुदाय का अन्तर्भाव हो जाता है। जब यह प्रयोग किया जाता है कि इन पशुओं में पशुओं के कई वर्ग हैं। किन्तु इनके बीच में 100 पशु ऐसे हैं जिन्हें अश्व कहते हैं। अश्व का नाम लेने पर आगे और पीछे के पशुवर्ग से उनका व्यवच्छेद हो जाता है। यदि यह प्रयोग किया जाए कि आगे हिरन और पीछे गाय है तो इससे तीनों के पार्थक्य का प्रथन हो जाता है। इस प्रकार अश्वत्व, मृगत्व और गोत्व विशिष्ट पशुओं का परस्पर व्यावर्तन हो जाता है। जिस अध्वा में परस्पर व्यावर्तन के ऐसे तत्व विद्यमान हैं वह अध्वा ही कलाध्वा है और उसकी अनुगमात्मक शक्ति का नाम कला है।

कला के विषय में शैव दर्शन में दूसरा मत भी स्थापित है। ''तत्वों के आन्तरिक वैशिष्ट्य के रूप में विद्यमान एक आत्यन्तिक सुसूक्ष्म शक्ति का उल्लास होता रहता है। वही सुसूक्ष्म शक्ति कला के नाम से जानी जाती है।

दृष्टान्त के रूप में धरा में धारणा करने की शक्ति का लिया जा सकता है। धारिणी तत्त्व और धारिका उसकी शक्ति। जो परिलक्षित नहीं होती परन्तु शाश्वत प्रतीयमान है। उसी के बल पर धरा सृष्टि के समस्त वस्तु समुदाय को धारण कर चल रही है।

इस प्रकार प्रत्यभिज्ञा दर्शन के अनुसार कला एक विशेष प्रकार का गुण है जो वस्तु का अस्तित्व आधायक, उसकी पहचान जो दूसरों से उसे व्यावृत करे एवं ऊर्जस्वित शक्ति है जो लोक में तत्त्व विशेष का प्रकाशन करती है। भारतीय कला चिन्तन में कला की एक यह शैवीय अवधारणा प्रमुख आधार है। सुसूक्ष्म शक्ति से प्रतिभा शक्ति की समानता है। जिससे क्रियाशीलता का अनुभव होता है। उसी के आधार पर कलाकार के मन में स्थित भाव लोक में वस्तु रूप में स्फुटित होते हैं। यही सुसूक्ष्म शक्ति शैव तत्वमीमांसा में परमशिव की विमर्श शक्ति के रूप में परिलक्षित होती है। जिससे परमशिव सम्पूर्ण विश्व का आभासन करते हैं।

कश्मीर शैव दर्शन में 36 तत्त्वों में से कला भी एक स्वतंत्र तत्त्व के रूप में प्रतिष्ठित हैं। यह 7वां तत्त्व है तथा माया (आवरण शक्ति) का प्रमुख उत्पाद है। कला तत्त्व उस आत्मा के साथ जुड़ा है जिसकी ज्ञान और क्रिया की शक्तियां आवृत्त हो चुकी है। कला व्यष्टिगत रूप से क्रियाशक्ति को अंशतः पुनः स्थापित करता है। प्रत्यभिज्ञादर्शन में कला को स्वतंत्र तत्त्व मानने का कारण यह है कि परिमित आत्मा को परिमित क्रियाशक्ति लौटाने का स्वतंत्र कार्य इसके द्वारा संपादित किया जाता है। यह कार्य विशिष्ट है। पुरुष से विविक्ति रूप में कला तत्त्व का ज्ञान कर्म के बंधन (कार्ममल) से मुक्ति का आधार है। व्यष्टि अथवा समष्टि दोनों की प्रकार से कला का सम्बन्ध सर्जनात्मकता (क्रियाशक्ति) से है जिसका सीधा आधार परमशिव एवं कलाकार दोनों हैं। इसी को आधार बनाकर एक जगत् सृष्टि करते हैं तो दूसरा कला सृष्टि करता है।

शैव दर्शन में कला किन्चित् कर्तृत्त्व का भी बोधक है।[4] अर्थात् वह परमशिव का संकुचित रूप है। जिस प्रकार सम्पूर्ण प्रकार की शक्तियां परमशिव में विद्यमान हैं उसी प्रकार उनका संकुचित रूप पुरुष भी है। प्रत्यभिज्ञा दर्शन में कला माया का प्रथम उत्पाद है। माया के द्वारा आवृत्त होकर असीम परमशिव विश्वात्मा आणव मल से आच्छन्न होकर सीमित हो जाता है – एक परमशिव रूप विश्वात्मा

अनेक भूमिकाओं में आभासित होता है। परमशिव की शक्ति परिच्छिन्न हो जाती है। यह परिच्छिन्न शक्ति कला है। कला स्वयं अंश रूप है ऐसा आभासित होता है किन्तु यह पृथक् खण्ड रूप नहीं है क्योंकि वह परम शक्तिमान का आभास मात्र है जो पूर्ण है वह खण्ड रूप हो ही नहीं सकता। कला को स्वतन्त्र तत्त्व मानने का कारण यही है कि वह परिमित आत्मा में परिमित क्रिया शक्ति को लौटा ले आने का कार्य करती है। पुरुष से विविक्ति रूप में 'कला' का ज्ञान कार्ममल (कर्म के बन्धन) से मुक्त करता है। ऐसी स्थिति में पुरुष 'सकल' से 'विज्ञानकल' की अवस्था में पहुंच जाता है। विज्ञानाकल शैवदर्शन में सप्त प्रमाता की अवधारणा में द्वितीय प्रमाता है।

'विज्ञानाकल' वह व्यक्ति है जो माया से ऊपर है किन्तु शुद्ध विद्या से नीचे है जिसमें 'ज्ञान' तो है किन्तु 'कर्तृत्त्व' नहीं। यह कर्म एवं मायीय मल से मुक्त स्वरूप है किन्तु आणव से मुक्त नही।[5]

कला शब्द को क्षेमराज ने भी स्पष्ट किया है। ''कला यति, स्वरूपम् आवेशयति, वस्तुनि वा तत्र–तत्र प्रमातरिकलनमेव कला,[6] अर्थात् नव–नव स्वरूप प्रथोल्लेखशालिनी संवित् वस्तुओं में या प्रमाता में स्व को – आत्मा को – परिमित रूप में प्रकट करती है। अर्थात् कला आत्माभिव्यक्ति का संकेतन है जो समष्टिगत एवं व्यष्टिगत रूप से परमशिव एवं पुरुष में विद्यमान है।

कला शब्द के विषय में प्रो. राममूर्ति त्रिपाठी का मत है कि –

''अनेक सन्दर्भो में प्रयुक्त 'कला' शब्द में एक उलझन पैदा करता है। एक 'कला' 'चतुषष्टि' कला के सन्दर्भ का शब्द है, जो कौशलपरम है। एक कला 'आर्ट' का रूपान्तर है। एक 'कला' शैवदर्शन में प्रयुक्त (संकुचित कर्तृत्त्व शक्ति) कला है। ऋग्वेद की एक ऋचा में भी 'कला' शब्द का प्रयोग मिलता है। ''यथा कला शफमथ ऋण'' इत्यादि डॉ. विश्वम्भरशरण पाठक 'शिल्प' का शुभारंभ शीर्षक व्याख्यान (वत्सल निधि व्याख्यान माला) में बताते है – 'शंफऋण' का अर्थ 'जो त्रुटि भाग है – उसे दूर कर दें – करते हुए यहां 'कला' का प्रयोग 'कल्याणी' के अर्थ में किया है।[7]

प्रो. के. सी. पाण्डेय ने 'स्वतन्त्र कलाशास्त्र' में कला को स्वतन्त्र कला मानते हुए कहा है कि – ''यह वह कला है जो परमब्रह्म को इन्द्रियग्राह्य रूप में प्रस्तुत करती है।''[8]

इसी को पुष्ट करते हुए प्रो. गणेश त्र्यम्बक देशपाण्डे का मत है कि ''कला का किसी रचना के साथ सौन्दर्यपरक संबंध अन्ततः ब्रह्म के अनुभव तक पहुंचा देता है।[9] उपर्युक्त विवरण से स्पष्टतः परिलक्षित होता है कि कला एवं कलानुभव की अवस्था लोकोत्तर आनन्दमयी हैं। जिस रस कहा जाता है। ब्रह्म एवं रस का निर्विघ्न अवस्था में किंचित् मात्र भी अन्तर परिलक्षित नहीं होता है। क्योंकि इसमें प्रमाता सर्वबन्धन से मुक्त होकर रसैकघन-आनन्दावस्था में पहुंच जाता है।

इसीलिए तैतिरीयोपनिषद में भी ब्रह्म का रस ही कहा गया है। जिसे पाकर मनुष्य आनन्दीयभूत हो जाता है।[10]

शैव दर्शन में कला विषयक चिन्तन पर विस्तार से चर्चा की गयी है। चिन्मय पुरुष को वहां 16 कलाओं से परिपूर्ण बताया गया है। परात्रिंशिका में कहा गया है कि–

''सोलह कलाओं से परिपूर्ण चिन्मय पुरुष में 'सोलहवीं कला' को अमृत कला कहते हैं।''[11]

सोलहवीं कला को शैव दर्शन में विसर्ग शक्ति के नाम से भी जाना जाता है। 16 स्वरों के आधार के यहां 16 कलाओं की परिकल्पना की गयी है।

अ से अं तक पन्द्रह कलाएं और 'अः' यह सोलहवीं कला – यही चिन्मय पुरुष का स्वरूप है। इस अः रूपिणी सोलहवीं कला को विसर्ग कला भी कहते हैं। 'क से क्ष' तक के बहिर्मुखीन विश्व के प्रसार – संकोच चलते रहते है, परन्तु यह विसर्ग कला सदा अपने रूप में

अक्षुण्ण रहती है। यह विसर्गात्मकता साक्षात् शिव भाव ही तो है। साधारणतः चन्द्रमा में श्री 15 कलाओं की घटा–बढ़ी से एक चान्द्र–मास बन जाता है, परन्तु 16वीं कला अक्षुण्ण रहती है। अतः यह सोलहवीं विसर्ग कला वास्तव में 'अमृतकला' है।[12]

जब विसर्ग कला सृष्टि–प्रक्रिया में निरत हो तब विसर्ग (:) और जब विरत हो तब बिन्दु (.) कहलाती है बिन्दुकला को परिभाषिक शब्दों में हकार के आधे का आधा कहते हैं।[13] संहार–दशा में विसर्ग ही बिन्दु और प्रसार–दशा में बिन्दु ही विसर्ग है। विसर्ग–बिन्दु कला तो प्रत्येक अवस्था में शाश्वत एवं अनपायिनी है।

शान्तातीत शिव को निवृत्ति, प्रतिष्ठा, विद्या और शान्ता ये चारों कलाएं पराशक्ति रूप अपने अस्तित्त्व से विभूषित करती हैं। शान्त्यातीता कला शिव के वाम भाग में अवस्थित हैं। शैव दर्शन में एक बिन्दु तत्त्व की भी कल्पना की गयी है। बिन्दु जिस पदम पर विराजमान है वह करोड़ों चन्द्रों की आभा से भी अतिशय आकर्षक है। उस पद्म पर महाद्युति 'शान्तातीता' पंचवक्त्र भगवान शंकर विराजमान है। बिन्दु तत्त्व करोड़ों अरबों भुवनों से भरा हुआ है। इसमें मन्त्र, मन्त्रेश्वर मन्त्र, महेश्वर के अनन्त परिवार पोषित होते हैं। निवृत्ति आदि कलाओं से संवलित बिन्दु साक्षात् ईश्वर रूप ही है।[14] श्री मन्मतङ्गशास्त्र में इसे 'लय' नामक तत्त्व भी कहा गया है।

लय शब्द पारिभाषिक है। लयाख्य तत्त्व ही ब्राह्य अभिव्यक्ति के क्षण में बिन्दु बनकर उल्लसित होता है। सहस्त्र–सहस्त्र रश्मियों से रमणीय यह अनिन्द्य सुन्दर तत्त्व 'लय' नाम सूक्ष्म और अनभिव्यक्त तत्त्व से विनिसृत है। यह अत्यन्त प्रेरक और अव्यय तत्त्व है।

श्री मातंगशास्त्र के अनुसारः "यह अत्यन्त अचल परम तत्त्व है। यह सर्वत्र प्रभावशाली है। अतः इसे सर्वतोमुख कहते हैं। इस स्तर पर पहुंचे हुए उपासक को पुनर्जन्म नहीं होता। वह शाश्वत मुक्त हो जाता है।"[15]

कलाओं की जब अनुत्तरीय अकार इत्यादि परामर्श ही केवल आनन्दमयी चित्तवृत्ति को अभिव्यक्त करने की भूमिका होती है। तब वे स्वर कहलाती हैं। अर्थात् अकार इत्यादि परामर्श जब तक बाहरी ध्वनि रूप पर न पहुंच कर आन्तरिक परामर्श के ही रूप में वर्तमान हो तब तक कला कहलाते हैं। जब बाहरी ध्वनियों का रूप धारण करके मन को आनन्दात्मिक वृत्ति को अभिव्यक्त करने लगते हैं तब स्वर कहलाते हैं।[16]

स्वर की व्युत्पत्ति इस प्रकार दी गयी है–

1. स्वरयन्तिः शब्दयन्ति, सूचयन्ति चित्तम

2. स्वं च स्वरूपम् आत्मानं, रान्तिः एवं परप्रमातरि सङ्क्रामयन्तो ददति

3. स्वं चः आत्मीय कादियोनिरूपं, रान्तिः वहिः प्रकाशयन्तो ददति इति स्वराः।

अर्थातः स्वरता या शब्दन का आचरण करते हैं अर्थात आह्लादमयी वृत्ति से परिपूर्ण चित्त को सूचित करते हैं।

– (संहार दशा में) अपने स्वरूप को पर–प्रमाता में सङ्क्रान्त करते हुए, अपना सर्वस्व उसी को देते हैं अर्थात पूर्णरूप से अनुत्तर पद में ही लीन हो जाते हैं:

– (प्रसार दशा में) अपने स्वरूप से बिल्कुल अभिन्न 'ककार' इत्यादि योनिवर्णो (व्यंजनों) के रूप को प्रकाशित करते हुए देते हैं अर्थात् जगत् को अर्पित करते हैं।

सांगीतिक प्रक्रिया अर्थात् संगीत कला से ही रसों का प्रकाशन होता है। ऐसा भी शैवदर्शन में स्पष्ट रूप से कहा गया है।

"मन की आनन्दमयी वृत्ति को सूचित करने वाले, नादमय, पशु–पक्षियों और एक दो दिन में जन्मे शिशुओं में भी उनके संवित् –भाव के निकटवर्ती होने के कारण साङ्केतिकता जैसी बाधाओं की

अपेक्षा के बिना—मौलिक अनुत्तर पद से ही सीधा अवतरित होते हुए और काकु इत्यादि रूपों को धारण करने वाले ये स्वर ही अपने विशुद्ध स्वर रूप में या व्यंजनों में अनुप्रविष्ट होकर, करूण, श्रृंड्गार और शान्त इत्यादि रसों के रूप वाली चित्तवृत्ति को क्रमशः रोने—कलपने, चाटुकाति और स्तुति इत्यादि रूपों में प्रकाशित करते हैं। इस प्रकार के प्रयोजन को सिद्ध करने के गुणवाले होने से इनो उदात्त इत्यादि नाम दिए गए हैं, क्योंकि ये उदात्त, अनुदात्त और स्वरित ही, चित्तवृत्तियों का अनुभव कराने वाले षड्ज आदि स्वरों के मौलिक स्वरूप हैं।[17]

मूर्ति के सन्दर्भ में ईश्वरप्रत्यभिज्ञा में उल्लेख आया है कि पदार्थ का अपना स्वरूप ही मूर्ति है — ''स्वरूपमात्रमन्योऽन्यभेदेनाव—भासमानमर्थानां मूर्ति'' अर्थात् मूर्ति उसी का नाम है जो परस्पर भिन्न—भिन्न रूपों से अवभासन होने वाले पदार्थो का स्वरूपमात्र हो। उसकी विचत्रता से ही भिन्नता का परिलक्षाण होता है। शैवी/प्रत्यभिज्ञा मान्यता में इसी मूर्ति के आधार पर मूर्तिक्रम की कल्पना की गयी है। मूर्तिक्रम ही छोटे को छोटा और बड़े को बड़ा बना देता है, अर्थात् अगणित आकारों को जन्म देता है। यदि मूर्ति क्रम न होता तो सुमेरु और परमाणु के आकार में कोई अन्तर नहीं होता।[18]

उपर्युक्त विवेचन से कला का जो स्वरूप अभिव्यक्त होता है वह परमानन्द स्वरूप है जिसमें प्रमाता सम्पूर्ण बन्धनों से मुक्त होकर पूर्णतः शान्तमना हो जाता है और वह पूर्णानन्दभुक् अवस्था का भोग करता है। अतः शैव दर्शन में कलादृष्टि का स्वरूप मोक्ष मार्ग के रूप में अभिव्यक्त होता है। जिससे कला का आध्यात्मिक महत्त्व भी प्रकाशित होता है।

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क्रिया वैचित्र्य निर्भासात्कालक्रमय पीश्वरः ईश्वर प्रत्यभिज्ञा 2/1/5
पदार्थस्य स्व रूपं मूर्ति तस्या यत् वैचिग्यं विभेदः वहीं

काश्मीर अद्वैत शैव दर्शन में 'परा पूजा'

– डॉ. जागीर सिंह –

प्रत्येक जीव सुख चाहता है और तत्प्राप्ति के लिए तत् – तत् कार्य अथवा उपाय करता है। कोई भस्म रमाता है, तो कोई कष्टसाध्य योग साधना करता है, योगी ध्यान लगाता है, तो कोई दान–पुण्य–हवन–यज्ञादि शुभ कार्य करता है। विद्यार्थी का पढ़ना, व्यापारी का व्यापार करना, कृषक का खेतीबाड़ी करना, राजा का शासन करना अथवा शूरवीर का युद्ध करना आदि आदि अन्ततोगत्वा सुख प्राप्ति के लक्ष्य को ही दर्शाते हैं। परन्तु यह अभिलाषा मरूभूमि में मृगतृष्णा में जल के भ्रम की भांति दुःख की उपलब्धि की करवाती है। सन्त कबीर के अनुसार "कस्तूरी मृग सुगन्धि की खोज में वन–वन भटकता हुआ कष्ट पाता है, जबकि वह उसकी नाभि में विद्यमान होती है। इसी प्रकार भगवान सभी प्राणियों में आत्मरूप से अवस्थित हैं, परन्तु वे उसे अज्ञानवश जान नहीं पाते।"[1] यही उनके दुःख का कारण बनता है। काश्मीर शैव दर्शन अनुसार "वास्तव में जीव परमानन्दघन शिवरूप ही होता है, परन्तु अज्ञान के कारण अपने यथार्थ रूप एवं सामर्थ्य को भूल जाता है। जैसे सिंह शावक भेड़ों के झुण्ड में रहकर और अपने को भेड़ समझ कर कष्ट पाता है, वैसे ही जीव मायावश अपने को तुच्छ, हीन और सीमित सामर्थ्य वाला समझकर सुख दुःख अनुभव करता है। शुभ–अशुभ कर्मों को करता है औ उनके प्रभाववश शुभ–अशुभ योनियों एवं लोकों को प्राप्त करता है।"[2] इस प्रकार आवागमन के भवचक्र में फंसा रहता है। सभी शास्त्रों, धर्मों एवं मतों का लक्ष्य अपने–अपने दृष्टिकोण शिक्षा एवं उपायों के माध्यम से इस दुःखमय भवचक्र से छुटकारा दिलाना ही है। परमहंस रामकृष्ण अनुसार "सभी मत उस परमानन्दस्वरूप परमात्मा की प्राप्ति एवं दुःख की निवृत्ति के भिन्न–भिन्न मार्गमात्र हैं।"[3] परन्तु उनमें उपदिष्ट तत्–तत्साधन, प्राणायाम, धारणा, ध्यान, समाधि, विविध पूजा–पाठ क्रम, तपादि कष्ट साध्य हैं।

अद्वैत शैव शास्त्रों में शाम्भव इत्यादि उपायों का महत्त्वपूर्ण वर्णन मिलता है, जो सहज साध्य माने जाते हैं। "वास्तव में समस्त उपायजाल माया क्षेत्रवर्ती होने से स्वयंप्रकाश शिव को प्रकाशित नहीं कर सकते, जैसे घटादि जड़ पदार्थ सूर्य को प्रकाशित नहीं कर सकते।"[4] श्रीविज्ञानभैरव अनुसार "आत्ममहेश्वर चैतन्य, स्वयंज्योति रूप होने से सभी प्राणियों में लिंग, जाति, धर्म, देश, आकारादि के भेद से रहित समान रूप से विद्यमान है, इसलिए तन्मयरूप से सभी को भावित करने से सहज की भवचक्र पार किया जा सकता है।"[5] श्री स्वच्छन्द तन्त्र अनुसार "जो जीव स्वात्मा को भैरव (शिव) रूप से अनुभूत करता है, वह नित्य योगस्थ होता है और उसका कथन सत्य होता है।"[6] अतः "अपने स्वयंप्रकाश शिव स्वरूप का आवेश (समावेश) होने से तत्क्षण शिवरूपता की प्राप्ति हो जाती है।"[7] महामाहेश्वराचार्य शिरोमणि अभिनवगुप्त अनुसार प्राणायामादि कष्टसाध्य यौगिक क्रियाओं की अपेक्षा सहजसाध्य 'परा पूजा' द्वैतपरक पूज्य–पूजक भाव से सर्वथा सर्वोत्कृष्ट है एवं विधि–विधान के बोझ से रहित होने

आत्मा परमेश्वर रूप में होने से अरूप है, अतः उसका ध्यान कैसे सम्भव हो सकता है एवं उसके निर्गुण होने से उसका नाम भी क्या हो सकता है।

से सर्वजन सुलभ है। उनका मानना है कि भेदमयी पूजा में प्रायः ईश्वर के नामोच्चारण पर बल दिया जाता है, परन्तु परमेश्वर के तो अनन्त नाम हैं, जिन सभी का उच्चारण करने में जिह्वा पूर्णतः असमर्थ होती है। इसी प्रकार "भगवान के अनेक रूप, रंग, आकार माने जाते हैं, क्योंकि वे विश्वरूप, विश्वमय एवं विश्वोत्तीर्ण अनन्त शक्ति, विश्व शरीर माने जाते हैं।"[8] अतः स्पष्टतया मन भी उन सभी का स्मरण करने में श्रान्त हो जाता है। आत्मा परमेश्वर रूप में होने से अरूप है, अतः उसका ध्यान कैसे सम्भव हो सकता है एवं उसके निर्गुण होने से उसका नाम भी क्या हो सकता है।"[9] इसी प्रकार उनके पूर्णरूप होने से उनका कहाँ आवाहन किया जा सकता है तथा सर्वाधार होने से उनको क्या आसन दिया जा सकता है? सर्वथा स्वच्छ होने से उन्हें क्या पाद्य व अर्ध्य दिया जा सकता है। शुद्धरूप उनको आचमन की क्या आवश्यकता है।"[10] "स्नान तो मलयुक्त का कराया जाता है, परन्तु वे निर्मलरूप हैं, अतः उनका स्नान कैसा? तथा विश्वोदर को कैसे वस्त्र–परिधान सर्मपण? इसी प्रकार निर्लेप के लिए कैसी सुगन्धि एवं सौन्दर्यमूर्ति के लिए कैसे आभूषण?"[11] "निरालम्ब के लिए उपवीत की क्या आवश्यकता तथा वासनारहित के लिए पुष्पों का क्या प्रयोजन? अघ्राण के लिए कैसा धूप तथा चक्षुरहित को दीपक दर्शन कराने का क्या प्रयोजन?"[12] "नित्यतृप्त

"स्नान तो मलयुक्त का कराया जाता है, परन्तु वे निर्मलरूप हैं, अतः उनका स्नान कैसा? तथा विश्वोदर को कैसे वस्त्र-परिधान समर्पण? इसी प्रकार निर्लेप के लिए कैसी सुगन्धि एवं सौन्दर्यमूर्ति के लिए कैसे आभूषण?"

एवं व्यापक के लिए कैसा नैवेद्य तथा ताम्बूल? अनन्त की प्रदक्षिणा एवं अद्वितीय अर्थात् आत्मरूप के लिए नमस्कार का क्या महत्त्व?"[13] इसी प्रकार "स्वयंप्रकाशमान् व्यापक के लिए नीराजन प्रक्रिया तथा वेदवाणी से भी सर्वथा अवेद्य के लिए स्तोत्र का विधान कैसा?"[14] "अन्तः बाह्य सर्वत्र सर्वथा परिपूर्ण के लिए उद्वासन कैसे सम्भव हो सकता है तथा भेदहीन विश्वत्र के लिए हवन कैसे सम्भव है?"[15] पूर्ण को दक्षिणा क्या दी जा सकती है और नित्यतृप्त को तर्पण कैसे का सकता है? इसी प्रकार व्यापक का विसर्जन कहां तथा अप्रत्यक्ष से क्षमा प्रार्थना कैसे की जा सकती है?"[16] इस प्रकार अभिनवगुप्त ने द्वैतपरक पूजा विधान को आत्म–परमेश्वर की अभिव्यक्ति में पूर्णतः असमर्थ बतलाकर 'परा पूजा' की महत्ता का प्रतिपादन किया है, जिसमें किसी बाह्य पुष्पादि सामग्री व साधना–प्रक्रिया की "सभी अवस्थाओं में सर्वेश आत्मपरमेश्वर में ऐक्य बुद्धि से मन का निवेश करने से दुःख निवृत्ति होकर शिवत्व की प्राप्ति हो जाती है। आत्मस्वरूप का यथार्थ स्फुरण होने लगता है।"[17] उत्पलदेवाचार्य ने भी 'शिवस्तोत्रावली' में कहा है कि "ईश्वर ही सब की आत्मा है और सभी प्राणी अपनी आत्मा से प्रेम करते हैं। इस प्रकार जो प्राणी ऐसी स्वभावसिद्ध अद्वैत पूजा (परा भक्ति) को जानता है, वह भवचक्र विजयी हो जाता है।"[17] उनका कहना है कि "बिना किसी ध्यान, जपादि के तथा बिना किसी विधि विधान के स्वयमेव जिस साधक को आत्मशिव स्वरूप की अनुभूति हो जाती है, वह सर्वथा वन्दनीय एवं सर्वोत्कृष्ट होता है।"[18] इसी प्रकार भगवान् भैरव ने भगवती भैरवी से परमपद की प्राप्ति के लिए इस अनुपायरूप 'परा पूजा' का उपदेश दिया है, जिसके अनुसार न ऊर्ध्व, न अधः और न ही मध्य में ध्यान लगाने की आवश्यकता है और न ही अग्र, पृष्ठ अथवा उभय भागों में ही। न तो शरीर के अन्तर्गत और न ही बाह्य कहीं भावना करने की ज़रूरत है। न आकाश में लक्ष्य बांधने अथवा न ही अधः (पृथिवी आदि में) दृष्टि निविष्ट करनी चाहिए। न ही चक्षुओं के उन्मीलन अथवा निमीलन या दृष्टि बंधन की आवयकता है। इसी प्रकार न ही अवलम्ब, निरालम्ब, सालम्ब भावना की ज़रूरत है। न ही इन्द्रिय पृथिवी आदि भूत अथवा शब्दादि तन्मात्राओं में भावना की

आवश्यकता है, अपितु सब छोड़कर केवल तन्मय (शिवमय) होने की आवयकता है।''[19] श्रीविज्ञान भैरव में भी यही तथ्य सत्यापित किया गया है कि ''समस्त विश्व अथवा देह को चिन्मय भावित करने से निर्विकल्प भाव (मन) एकदम परमोद्भव अर्थात् परमार्थसत्ता का अनुभव होने लगता है।''[20] महेश्वरानन्द भी महार्थमंजरी में ''निजबल निभालन को ही परा पूजा बतलाते हैं।''[21] इसीलिए विज्ञान भैरव में शिव द्वारा शक्ति से पूजा का रहस्य अथवा सारतत्त्व अभिव्यक्त करते हुए कहा गया है कि ''महाकाशरूपी परचित्प्रकाश में श्रद्धापूर्वक जो विश्रान्ति होती है, वही यथार्थ (परा) पूजा है, बाह्य सामग्री पुष्पादि द्वारा सम्पन्न की जाने वाली नहीं।''[22]

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1. ''कस्तूरी कुण्डलि बसे, मृग ढूँढे वन माहि।
तैसे घटि घटि राम है, बन्दा सूझे नाहि।।''
—कबीर ग्रन्थावली

2. ''यदविद्यावृत्ततया विकल्पविधियोगतः।
शिवादीन्नैव झटिति समुद्भवयतेऽखिलान्।।
ततः शुभाशुभा भावा लक्ष्यन्ते तद्वशत्वतः।
अशुभेभ्यश्च भावेभ्यः परं दुःखं प्रजायते।।''
— श्रीकालिकाक्रमे

3. ''नाना मत, नाना पथ।''
—श्रीरामकृष्ण परमहंस लीला प्रसंग

4. ''उपायजालं न शिवं प्रकाशयेद्, घटेन किं भाति सहस्रदीधितिः।
विवेचयन्नित्थमुदारदर्शनः, स्वयंप्रकाश शिमाविशेत्क्षणात्।।''
— तं.आ.वि.,आह. 2, पृ.3

5. ''चिद्धर्मा सर्वदेहेषु विशेषो नास्ति कुत्राचित्।
अतश्च तन्मयं सर्व भावयन् भवजिज्जनः।।''
— वि.भै.श्लो. 100

6. ''आत्मनो भैरवं रूपं भावयेद्यस्तु पूरूषः।
तस्य मन्त्राः प्रसिद्धयन्ति नित्ययुक्तस्य सुन्दरि।।''
—, स्व.तं.

7. क ''उपायैर्न शिवो भाति भान्ति ते तत्प्रसादतः।''
— तं.सा., पृ. 9

ख ''विवेचयन्नित्थमुदारदर्शनः स्वयंप्रकाशं शिवमाविशेत्क्षणात्''
— तं.आ.वि.आह्. 2, पृ.3

8. ''प्रपञ्चोत्तीर्णरूपाय नमस्ते विश्वमूर्तये। सदानन्दप्रकाशाय स्वात्मनेऽनन्तशक्तये।।''
— महा.उप.विं. 1

9. ''जिह्वा श्रान्ता भवन्नाम्नि मनः श्रान्तं भवत्स्मृतौ। अरूपस्य कुतोध्यानं निर्गुणस्य च नाम किम्।।''
— तदेव, 12

10. ''पूर्णस्यावाहनं कुत्र सर्वाधारस्य चासनम्।
स्वच्छस्य पाद्यमर्घ्यंच शुद्धस्याचमनं कुतः।।''
— महा.उप.विं., 13

11. ''निर्मलस्य कुतः स्नानं वस्त्रं विश्वोदरस्य च।
निर्लेपस्य कुतो गन्धो रम्यस्याभरणं कुतः।।''
— तदेव, 14

12. ''निरालम्बस्योपवीतं पुष्पं निर्वासनस्य च।
अप्राणस्य कुतो धूपश्चक्षुहीनस्य दीपकः।।''
— तदेव, 15

13. ''नित्यतुप्तस्य नैवेद्यं ताम्बूलं च कुतो विभोः।
प्रदक्षिणमनन्तस्याऽद्वितीयस्य कुतो नतिः।।''
— तदेव, 16

14. ''स्वयंप्रकाशमानस्य कुतो नीराजनं विभोः।
वेदवाचामवेद्यस्य कुतः स्तोत्रं विधीयते।।''
— तदेव, 17

15. ''अन्तर्बहिश्च पूर्णस्य कथमुदासनं भवेत।
भेदहीनस्य विश्वत्र कथं च हवनं भवेत्।।''
— तदेव, 18

16. ''पूर्णस्य दक्षिणा कुत्र नित्यतृप्तस्य तर्पणम्।
विसर्जनं व्यापकस्याऽप्रत्यक्षस्य क्षमापणम्।।''
— तदेव, 19

17. ''एवमेव परा पूजा सर्वावस्थासु सर्वदा।
ऐक्यबुद्धया तु सर्वेशे मनो देवे नियोजयेत्।।''
— महा.उप.विं., 20

18. ''त्वमेवात्मेश सर्वस्य सर्वश्चात्मनि रागवान्।
इति स्वभावसिद्धां त्वद्भक्तिं जानन्जयेज्जनः।।''
— शि.स्तो., 1/7

19. ''नध्यायतो न जपतः स्याद्यस्याविधिपूर्वकम्।
एवमेव शिवाभासस्तं नुमो भक्तिशालिनम्।।''
— तदेव, 1/1

20. नोर्ध्वे ध्यानं प्रयुन्जीत् नाधस्तान्न च मध्यतः। नाग्रतः पृष्ठतः किन्चित् पार्श्वयोरुभयोरपि।। नान्तः शरीरसंस्थाने न बाह्ये भावयेत् क्वचित्। नाकाशे बन्धयेल्लक्ष्यं नाधो दृष्टिं निवेशयेत्।। न चाक्ष्णोर्मीलनं किन्चिन्न किन्चिद दृष्टिबन्धनम्। अवलम्बं निरालम्बं सालम्बं न च भावयेत्।। नेन्द्रियाणि न भूतानि शब्दस्पर्शरसादि यत्। सर्व त्यक्त्वा समाधिस्थः केवलं तन्मयो भवेत्।।
ने.तं. 8/41 तः 44

21. ''सर्व देहं चिन्मयं हि जगद्वा परिभावयेत्।
युगपन्निर्विकल्पेन मनसा परमोद्भवः।।''
— वि.भै., श्लो. 63

22. ''निजबलनिभालनमेव वरिवस्या सा च दुर्लभा लोके।
सुलभानि विश्वपतेरासवताम्बूलगन्धपुष्पाणि।।''
— महा. मं., 36

23. ''पूजा नाम न पुष्पाद्यैर्या मतिः क्रियते दृढ़ा।
निर्विकल्पे परे व्योम्नि सा पूजा ह्यादराल्लयः।।''
— वि.भै., श्लो., 147

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(Founded by Shri Ishwar Swaroop Swami Lakshmanjoo Maharaj)

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ASHRAM NEWS

104th Janma Diwas Jayanti Celebrated

he 104th Janma Diwas Jayanti of revered Gurudev Ishwarswaroop Swami Lakshman oo Maharaj was celebrated with gaiety and reverence on April 29, 2011. Functions were eld at the Ishwar Ashrams at Ishbar, Srinagar, Mahindra Nagar, Jammu, Sarita Vihar elhi and at Mumbai. Hundreds of devotees thronged the Ashrams mentioned above and articipated in the Puja held on the occasion. Devotees were thereafter served Prasad hich was followed by Bhajans.

prominent feature of the day was the release of the long waited book Vigyana Bhairava ith Swamijis' commentary. The book also includes a CD containing seven hours ecording in mp3 format by Swamiji. The commentary and publication was released at efore a large gathering at Sarita Vihar, Delhi by Dr. Karan Singh M.P. Copies were imultaneously released at all the Kendras. In honour of Swamijis' lunar and solar irthdays ,a discount of 33% on the face price of the book was announced.



On 13th August 2011 on the occasion of Shrawan Purnima, flag hoisting ceremony was also performed at all the Kendras.

Ishwar Ashram Trust

(Founded by Ishwar Swaroop Swami Lakshmanjoo Maharaj)

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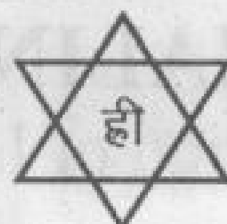
Calendar of Events 2011-2012

2011

4 April	Monday	Navreh
6 April	Wednesday	Zangtray
15 April	Friday	Pratishtha-Divas Amriteshwar Temple, Delhi Ashram.
24 April	Sunday	Pratishtha-Divas Amriteshwar Temple, Jammu Ashram.
29 April	Friday	Birthday Jayanti (Ishwarswaroop Swami Ji Maharaj)
9 May	Monday	Varsh (Solar) Ishwarswaroop Swami Ji Maharaj.
11 May	Wednesday	Pratishtha-Divas Amriteshwar Temple, Srinagar Ashram.
9 June	Thursday	Jyeshth-Ashrami, Mata Khirbhawani, Tulmulla.
15 July	Friday	Guru Purnima
13 Aug.	Saturday	Shrawan Purnima
21 August	Sunday	Janamashtami
14 Sept.	Wednesday	Pitrpaksh Jag [Yajnya] Swami Mahtabkak Ji Maharaj.
16 Sept.	Friday	Varshik Jag [Mahasamadhi Divas] Shaivachaiya Ishwarswaroop Swami Ji Maharaj.
26 Sept.	Monday	Pitrpaksh Jag Swami Ram Ji Maharaj
30 October	Sunday	Birthday Jayanti - Swami Mahtabkak Ji Maharaj
21 December	Wednesday	Birthday Jayanti - Swami Ram Ji Maharaj

2012

21 January	Saturday	Varshik Jag - Swami Ram Ji Maharaj
19 February	Sunday	Mahashivratri
23 February	Thursday	Varshik Jag - Swami Mahtabkak Ji Maharaj.



ISHWAR ASHRAM TRUST

(FOUNDED BY SHRI ISHWARSWAROOP SWAMI LAKSHMANJOO MAHARAJ)

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JAI GURU DEV

The Maha Yajna on the occasion of **20th Nirvana Jayanti** of our revered Gurudev, **Shri Ishwar Swaroop Swami Lakshman Joo Maharaj** will be performed on **Friday, 16th September, 2011**. The Trust has made arrangements to celebrate this auspicious day simultaneously in **Srinagar, Jammu, Delhi** and **Mumbai**.

Programme:

Maha Yajna : 7 A.M. to 5 P.M. **Prashad Vitran : 5.30 P.M. onwards**

All the devotees of Swamiji Maharaj are requested to participate alongwith family, friends and relatives and receive blessings of Guru Maharaj.

RSVP

Devinder Munshi
General Secretary
Delhi Kendra
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Inder Krishen Raina
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